

At 25 Tons, It's Hoss Haley's Most Ambitious Work Yet Engagement Rings, Edgy and Ethical

Dutch Design's Emerging Capital



celebrating 30 years of art



artful home

Discover extraordinarily uncommon work by North American artists and designers—including an exclusive collection in honor of our 30th Anniversary. Call 877.223.4600 for a free catalog or visit artfulhome.com

RAGO

20TH C. DECORATIVE ARTS & DESIGN AUCTION OCTOBER 16/17/18

Catalogue online September 25 – ragoarts.com



RAGO ARTS AND AUCTION CENTER
333 North Main Street • Lambertville, NJ 08530
info@ragoarts.com • 609.397.9374 • ragoarts.com



11-13 Wholesale/Retail

Shana Kroiz

For more info, visit: craftcouncil.org



APRIL 8-10 Wholesale/Retail



on view through january 10, 2016

blurring the boundaries between art, craft, and design



Museum of Fine Arts Boston

mfa.org/crafted









CALL TO FINE CRAFT ARTISTS

By Hand

A National Biennial Fine Craft Competition & Exhibition

Juror: Elisabeth R. Agro

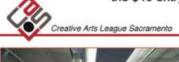
Entry deadline - November 12, 2015

Exhibition Dates: January 15 - February 27, 2016

First Prize \$1000

Enter online at www.bluelinearts.org Select "Call to Artists" Become a NEW artist member (\$70) of Blue Line Arts & the \$40 entry fee waived.

Sponsored by





blue line arts

405 Vernon Street, Roseville, CA 95678 * Phone 916-783-4117 tony@bluelinearts.org www.bluelinearts.org





Vol. 75, No. 5 October/November 2015

Published by the American Craft Council www.craftcouncil.org On the cover

Yong Joo Kim

Transitions in Red V, 2015, hook-and-loop fastener, thread, sterling silver, 8.3 x 7.5 x 1.6 in. Photo: Studio Munch page 038

Departments

08

From the Editor Small wonders.

OIO

Letters
Readers chime in.

014

Zoom

Sam Mitchell's seriously squiggly jewelry and Bario Neal's ethically minded mission. Plus: Susan Cummins of Art Jewelry Forum; celebrating 25 glittering years at De Novo gallery; Shows and Tales: On Jewelry Exhibition-Making and two other new books; high-gloss goods; shows to see; and readers report on their favorite piece of jewelry.

036

Collective Unconscious
Beads on a string, stones on a band. Seven artists, spotted by Dakota Sexton, explore territory jewelers know well – the magic of combining multiple parts into a whole.

038

Material Matters

For six years, Yong Joo Kim has pushed the limits of one humble, commonplace material: Velcro. Joyce Lovelace has the story.

040

Personal Paths

Amy Tavern's life as a metalsmith led her to an unexpected junction: beginning again, as a student of sculpture, installation, and interdisciplinary art. Tavern talks to Julie K. Hanus about her organic evolution.

086

Origins

Twenty years ago, jeweler Tim McCreight sat wide-eyed as a pair of Japanese executives pitched him on a malleable, clay-like substance that fired into solid silver. Monica Moses asks McCreight about metal clay and why jewelers have been so slow to embrace it.

090

Wide World of Craft

Our European correspondent Diane Daniel goes behind the scenes in emerging Eindhoven, the unassuming city that draws some 250,000 visitors to its annual Dutch Design Week.

096

Ideas

Amateur, professional: These categories aren't as tidy as they appear. Cynthia Fowler talks to Monica Moses about what we miss out on when we buy into boundaries.

IO4 One Piece Ezra Satok-Wolman's I Am Hydrogen.



044 Sum & Substance

It's all fair game. For our biennial jewelry issue, we tapped a panel of experts to point us to 15 standout artists who are pushing the art form's material limits.

060 CRAFTED LIVES Common Ground

Artists David and Roberta Williamson combine found and crafted objects into striking compositions. At their home, the same unique vision applies. Perry A. Price talks to the Ohio couple.

068 Multifaceted

Peter Pincus' crazycolorful ceramic forms require an arsenal of techniques, precision, and patience. Are they worth the fuss? You bet. Sebby Wilson Jacobson visits the artist at his home in upstate New York.

078 Grand Scale

When sculptor Hoss Haley realized the only limit to building big was the number of pieces he chose to combine, his vision blossomed. Joyce Lovelace checks in with the North Carolina artist.



"With beauty there's a sense of peacefulness.
It enables us to feel at home."

ROBERTA WILLIAMSON

David and Roberta Williamson have spent some 50 years together, pouring their creativity into jewelry, vignettes, and their home. page 060



maxs

Shops at Excelsior & Grand | 3826 Grand Way | St. Louis Park, MN | 952.922.8364

jewelry | home | chocolate

www.StyleByMax.com



IF ALIENS LANDED IN MY BACKyard, and it were my job to explain jewelry to them, I'm not sure I could.

Jewelry, I might say, is small sculpture worn on the body. But I can hear my aliens now (speaking in perfect English): "Sculpture? On the body? What's the purpose of that?"

And they'd have a point: Objectively, jewelry makes no sense. People hang it from their necks, their chests, and their wrists. They festoon their fingers. Many have their ears - and in some cases their eyebrows, noses, and navels – punctured so they can wear more of it. This is painful, and sometimes results in infections, but nobody thinks twice about it. Jewelry is utterly commonplace - countless books and careers, whole galleries and museums are devoted to it. But it is also undeniably strange.

by one lover to another, is considered the most precious of gifts, though it has no practical benefit and solves no tangible problem. Again, logic is not germane. A wedding without a ring to seal the deal is unheard of.

We imbue our favorite jewelry with our deepest hopes and yearnings. Sometimes those hopes are dashed, and our jewelry becomes fraught. If your Wall Street fiancé skips out, you can't wear your 5-carat diamond ring anymore, no matter how much you like it. The symbolism would be wrong.

That's the thing about jewelry: It's symbolic to a degree that few other objects are. The 5-carat ring is not simply a ring; it's the embodiment of a relationship. The object takes its meaning from a union of two souls, two lives intertwined.

transubstantiated mystique of jewelry? What else can express the turning points of our lives so powerfully?

Jewelry reminds us that, rational though we might think we are, we are creatures of story, ritual, and connection. We might live in a culture that prizes, above all, convenience, efficiency, and the bottom line. But, as Pascal said, the heart has its reasons, which reason doesn't know. The enigmatic pull of jewelry continues unabated, as it has for most of human history.

Many of the artists and collectors included in this issue, which is devoted to jewelry, view its mysterious potency as an article of faith. Art Jewelry Forum founder and board chair Susan Cummins, who has collected some 350 pieces, doesn't even wear jewelry. She values

it not as ornamentation as much as "a talisman, imbued with a kind of power" (page 26). Maker Yong Joo Kim sees jewelry as wearable art that can empower people to "uncover the beauty hidden in everyday life" (page 38).

Perhaps Nancy Worden, one of 15 jewelry artists recommended by a panel of professors, gallerists, and curators, says it best (page 51). Jewelry, she says, "is an intimate art form steeped in ritual and relevant to the lives of everyday people."

Ritual, I would tell my aliens, is relevant. It matters to people. It's at the heart of being human. And jewelry is proof.

MONICA MOSES

Editor in Chief

emerican Classic

EDITORIAL

Monica Moses

Editor in Chief mmoses@craftcouncil.org

Julie K. Hanus

Senior Editor jhanus@craftcouncil.org

Mary K. Baumann Will Hopkins

Creative Directors

Dakota Sexton

Assistant Editor dsexton@craftcouncil.org

Judy Arginteanu Copy Editor

Joyce Lovelace Contributing Editor

Chelsea Hammerbeck

Designer

Barbara Haugen

Shows Editor

Andrew Ranallo

Digital Producer aranallo@craftcouncil.org

Elizabeth Ryan

Interactive Editor eryan@craftcouncil.org

Quad/Graphics

Printer www.qg.com

Digilink

Pre-Press www.digilink-inc.com

FSC
www.fsc.org
MIX
Paper from
responsible sources
FSC* C084269

PUBLISHING

Joanne Smith

Advertising Sales Manager jsmith@craftcouncil.org

Kathy Pierce

Advertising Coordinator kpierce@craftcouncil.org

Jim Motrinec

Circulation Director jim.motrinec@procirc.com

LEGAL

American Craft®

(ISSN-0194-8008) is published bimonthly by the American Craft Council 1224 Marshall Street NE, Suite 200 Minneapolis, MN 55413 www.craftcouncil.org

Periodicals postage paid at Minneapolis, MN, and additional mailing offices. Copyright © 2015 by American Craft Council. All rights reserved. Reproduction in whole or in part without written consent is prohibited.

Basic membership rate is \$40 per year, including subscription to American Craft (formerly Craft Horizons). Add \$15 for Canadian and foreign orders. Address all subscription correspondence to:

American Craft Council P.O. Box 3000 Denville, NJ 07834-3000 Phone (888) 313-5527

For change of address, give old and new address with zip code. Allow six weeks for change to take effect. The opinions expressed in American Craft are those of the authors and not necessarily those of the American Craft Council. Address unsolicited material to:

American Craft, Editor in Chief 1224 Marshall Street NE, Suite 200 Minneapolis, MN 55413

Material will be handled with care, but the magazine assumes no responsibility for it. American Craft is indexed in the Art Index, Design and Applied Arts Index, and Readers' Guide to Periodical Literature. Book reviews are also indexed in Book Review Index.

Newsstand distribution: COMAG Marketing Group 155 Village Blvd. Princeton Junction, NJ 08540

POSTMASTER: Address changes to: American Craft, P.O. Box 3000, Denville, NJ 07834-3000

Printed in the U.S.A.







Yen for Yarn

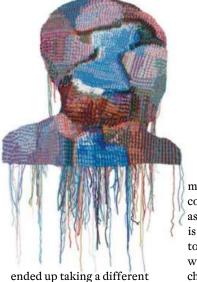
The crochet work by Jo Hamilton in @AmericanCraft is blowing me away ["Two Threads," Aug./Sep.]. Oh, the things you can do with yarn. ~Little L Designs via

Local Gem

Happy to see the Minneapolis Institute of Arts get a callout ["What Was the First Museum That Had an Impact on You?" Jun./Jul.]. I have been going there since I was 4 or 5, and every time I visit, I still find something that fascinates me. It wasn't until I was in college that I realized how lucky I am to have such a great museum so close by. I can see works by Van Gogh, Monet, Manet, Picasso, and more – for free! ~Elisabeth Morley via ¶

Midlife Renewal

Thank you so much for the wonderful editor's note ["The Art of Reinvention"] and articles in the June/July American Craft. You struck such a personal note with me. I graduated from Glasgow School of Art three decades ago and then



ended up taking a different path – into fashion retail, then marketing and PR, then an antiques and fine crafts business, plus a stint as a china restorer.

Finally, in my late 40s (and recently divorced, with three kids), I took the plunge, just as the global crisis hit, and began making jewelry in polymer. Starting from scratch, the past six years have been long and hard, but I have learned so much along the way. Indeed, I now teach, lecture, and mentor, and find it very rewarding.

It was so refreshing to have someone turn the focus to those of us in midlife. I work very hard to show others that, as my favorite maxim states, "It is never too late to be what you LEFT:
Jo Hamilton's
unusual crochet
work struck a chord
with readers
of the August/
September issue.

RIGHT:
Glass master
Lino Tagliapietra
is an example of
human capacity for
artistic reinvention
at any age.

might have been." To wipe the corporate CV clean and start as if you were a recent graduate is daunting, but can be exciting, too. In midlife, particularly as women (when we face physical changes, inside and out), we can and must reinvent ourselves, peeling back the old, tough layers that have built up and facing life shiny, new, and, yes, thinskinned and vulnerable.

In the making world, I find much attention is paid to new, young designers. Yet I often hear from established



makers who, after decades, find themselves also seeking the support and connection we all need to keep going along this creative path. So "Well done!" for highlighting midlife makers and writing about this stage in inspiring tones, with living examples. The magazine continues to go from strength to strength, and I would not miss an issue, even though I am not an American maker. I am inspired, informed, and delighted, always.

~Melanie Muir via email



Rae Dunn celebrates Francophone culture with sculptural teapots such as this one, which she made in the small town of Vallauris, France.



LEFT: The Deal, by **Thaddeus** Erdahl; Erdahl was one of four artist finalists for ACC's Emerging Voices Awards.

Visceral Reaction

Yesterday I was leafing through the American Craft Masters issue [Oct./Nov. 2014] and I realized a couple of things: Though I am a writer, I'm inspired (like viscerally, like uplifted) by art, by the things you show in the magazine, and I am comforted by the artists' stories of fighting through adversity. Different medium from mine, but the same struggle. ~Val Moses via email

Don't Miss This Clay

Really enjoyed the @American-Craft piece on Rae Dunn ["A Certain Fluency," Jun./ Jul.]. Don't know her work? You should.

~Melissa Andersen via 💆

Emerging Voices

Annie Vought's profile is terrific; her work is kind of mind-boggling ["Next Generation," Jun./Jul.].

~Nancy LeMay via 💆

Thaddeus Erdahl is a great instructor as well! ~ Yulie Branch via ¶

Critical Context

Thank you, William Warmus, for putting in a nutshell ["From a Tree to a Web," Apr./May] a lot of what has been on my mind as an arts journalist: that the tree has become a web, that it's more productive for us to encourage growth than to support hierarchies, and that "the critic places art in a context, at a point on the web, and as part of a story."

~Kris Vagner via the website

Keep in Touch

We'll publish a cross section of your notes as space permits; they may be edited for length and clarity.



letters@craftcouncil.org



@americancraft



facebook.com/americancraftmag



youtube.com/americancraftcouncil





Photos (clockwise from top left): SNAG Slide Archive / Bongsang Cho / Doug Yaple / Andrew Ranallo / Matt Wittmeyer / Emiko Oye

Now Online

American Craft is published by the nonprofit American Craft Council, which also presents craft shows in four cities each year, offers educational programming, and recognizes outstanding work through its awards programs. Read stories from the magazine, and find these extras and

more at Craftcouncil.org/extras.

Peter Pincus demonstrates his process

Crossing the Line

At what point does a hobbyist become a serious artist? In addition to our in-depth discussion with art historian Cynthia Fowler (page 96), we asked others in the craft field for their views on the blurry line between amateur and professional. Find their responses online.



I I r S A a a

-

AJF-commissioned Lego brooch by Emiko Oye

How Does He Do It?

Peter Pincus' process (say that three times fast) is remarkable. To complement the feature "Multifaceted" (page 68), a bonus piece on the website has a closer look at how the artist achieves his colorful, graphic pieces, as well as a slideshow of additional photos from photographer Matt Wittmeyer's visit to his studio.

Extended Cut In this issue, you'll find Debo-

In this issue, you'll find Deborah Bishop's interview with Susan Cummins, who founded Art Jewelry Forum and serves as the organization's board chair (page 26). Their wideranging conversation couldn't be contained in these pages, so you can read an extended version of the interview online.

Bonus Jewelry Slideshow

There's lots of jewelry to look at in these pages, but there's still more to see. We've highlighted 15 jewelers in our feature beginning on page 44; head to the web to see even more images of their surprising work.

A metal clay pendant in progress



A New Jewelry Resource

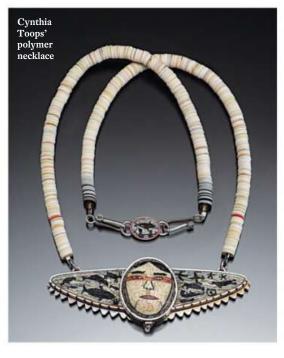
This fall look for a new digital resource for the craft world. In conjunction with the Metal Museum and the Society of North American Goldsmiths, the American Craft Council is adding more than 16,000 slides from 300-plus metalsmiths to a new digital collection hosted online by the ACC Library. The images are from the SNAG archive, which was donated to the Metal Museum in 2004; they will be available for viewing and research.

♥ Bongsang Cho's Splashing and Orbit series



Video: The Jeweler's Journey

In a new video, see the striking work of jeweler Bongsang Cho, and learn how he navigated his move from South Korea to the United States, developed his craft, and established himself as an up-and-coming professional.



Video: Metal Clay

While editor in chief Monica Moses got the scoop on metal clay from metalsmith Tim McCreight (page 86), digital producer Andrew Ranallo visited the Chicago Avenue Fire Arts Center in Minneapolis to see how the material actually works. Go online to watch jeweler Laura Juul start with a lump of clay and end with a piece of fine metal jewelry.

SCHANTZ GAL

CONTEMPORARY GLASS



Above works by:

Giles Bettison, Alex Bernstein, Nancy Callan, Shelley Muzylowski-Allen Latchezar Boyadjiev, Peter Bremers, Dorothy Hafner, K.William LeQuier Vladimira Klumpar, Jon Goldberg, Ethan Stern, Sidney Hutter Richard Marquis, Paul Marioni, Martin Rosol, Veruska Vagen



Well, serious artist, for sure: She has a BFA from James Madison University and an MFA from the University of Iowa, and years of teaching, showing, and devoted work in the studio. Adult – yes, but with an asterisk.

Growing up the middle sister of three in Harrisonburg, Virginia, Mitchell was doing laundry and making her own meals before she was 10 to help out her working parents. When she was 20, her father was injured in a car accident, and Mitchell shouldered a lot of his care. That same year, she became a mother.

"I felt like I never had that chance to just be a child. I always felt like a child pretending to be an adult," she says.

Now, at 30, she feels as though true adulthood is a state that's always just beyond reach. "I'm living in a constant state of limbo – not child, not adult, a weird gray area," she says. "My jewelry lives in that limbo."

In her artistic mining of that gray zone, she starts with numerous full-color sketches in pencil, marker, or crayon. It can happen anywhere: While planning a brooch inspired by the cartoon TV series Adventure Time, Mitchell colored with the kids on a holiday visit home, using the time to draw and brainstorm.

Working in brass, she usually builds components for three to five pieces at a time. "I lay it all on the table and look at it for a while. Sometimes all the forms don't quite fit together the way they did in my head," she says. "So I rearrange them to allow them to have the life they're supposed to have."

When the forms are final, she coats them in a thin layer of powdered, pigmented plastic and places them in a toaster oven

at 400 degrees. After just a couple of minutes, Mitchell pulls them out and draws or paints on them with markers, watercolors, or colored pencils, then pops them back in to finish curing, so all the colors and designs fuse to the surface. Finally, she roughens each piece by sanding or sand-blasting it to take off the shine.

Mitchell always knew she would make art, but she initially resisted metal. While she was working on a degree in painting







responsibly sourced materials.

Co-founded in 2007 by friends Anna Bario and Page Neal, the thriving Philadelphiabased company has, from the start, been committed to the use of conflict-free materials. including reclaimed precious metals, fair-mined gold, and ethically sourced gemstones. "Whenever possible, we use materials from fair-trade operations, where the labor, health, and safety of workers is guaranteed," says Bario. In contrast, economic exploitation and environmental despoliation are endemic to much of commercial mining.

The partners' mutual interest in these and other social issues, such as marriage equality, was one of the essential reasons they decided to work together, says Neal. "We wanted a company where conflict-free sourcing was as relevant as our design work."

The two women met as undergraduates at Oberlin College, where Neal majored in visual arts and sculpture, and Bario earned a degree in psychology. Their friendship grew as they discovered shared

The Shark Triad,
a popular Bario Neal
necklace, features
baby shark jaws cast
in bronze. Each jaw
is 2 inches wide.

visito
bench
on the
custo
mode
more.
is don
locate

ecological concerns. Postcollege, Neal took a course in metalsmithing, and Bario did an internship; independently, both women began to make jewelry. In 2007 they joined forces in a business venture, setting up a studio in the basement of Bario's Philadelphia house. Initially, the pair produced everything themselves, honing both their metalsmithing and business skills in the process. They began selling their work to lifestyle boutiques and jewelry stores, a number of which did not sur-

Observing that a lot of customers wanted custom work, "we decided to shift our focus," says Neal, "to fine jewelry, wedding, and engagement rings." In 2010, they felt confident enough to open their own storefront – in a former skateboard shop – with financial support from the Merchants Fund of Philadelphia, a local foundation. Although they find many customers to be somewhat aware of the conflict-free aspect of the merchandise,

vive the recent recession.

they produce an informative blog that goes deep on the issues, an important complement to the site's display of their sculptural jewelry designs.

Pieces range from an impressive variety of custom engagement and wedding rings - consider an earthy matte gold band or a glowing ruby set in rose gold - to unusual casual pieces. One popular jangly pendant necklace features cast replicas of baby shark jaws; a textured bronze ring lined with gold is among the stunning designs for men. The company is also working with Linder, a boutique in New York, to produce a men's line. Another collaboration, with ceramist Jessica Hans, resulted in one of the company's most sought-after earring designs, featuring metal and ceramic elements that can be combined in myriad compositions.

All Bario Neal pieces, whether in gold, silver, palladium, platinum, copper, or bronze, are produced in the Philadelphia store-cum-workshop where, on any given day, visitors can view four skilled bench jewelers hard at work on the design and finishing for custom orders – sculpting wax models, creating sketches, and more. Casting and stone-setting is done off-site, often by artisans located a mere six blocks away on Philadelphia's 150-year-old Jeweler's Row.

The pair credits word of mouth and social media for their burgeoning customer base. "Most people come to us after researching us," says Neal, noting that a growing New York-area clientele led to the opening in 2013 of a Manhattan showroom, overseen by Bario, who relocated there. (Designs are also sold on the website and in boutiques.)

While the company continues to develop and offer new designs for the various collections, one trade-off is that "Anna and I no longer make the work ourselves," says Neal. It's the kind of compromise, they've found, that's required to grow a business, which in turn requires managing a staff of 10 while tending to clients in two cities and around the country. That said, as Neal points out: "It's fun when things are busy." ~ANDREA DINOTO

bario-neal.com
Andrea DiNoto is a New
York-based writer on art,
craft, and design.



This limited-edition bronze **I.O. Inlay** bracelet is one of only four, inlaid with Chinese writing stone.







CLOCKWISE FROM LEFT: Gem Gossip blogger Danielle Miele models Bario Neal's stylish array, including **Knottedrush** (top hand, ring finger), an understated engagement band that starts at \$115 in silver.

Bario Neal employs a team of skilled bench jewelers. Here, Emily Cobb steam-cleans a ring for the finishing touch.

A big part of the business is custom work, such as the personalized **Aparna ring** that jeweler Leslie Boyd is working on here. (Spot a finished Aparna in the far left photo, top hand, middle finger.)





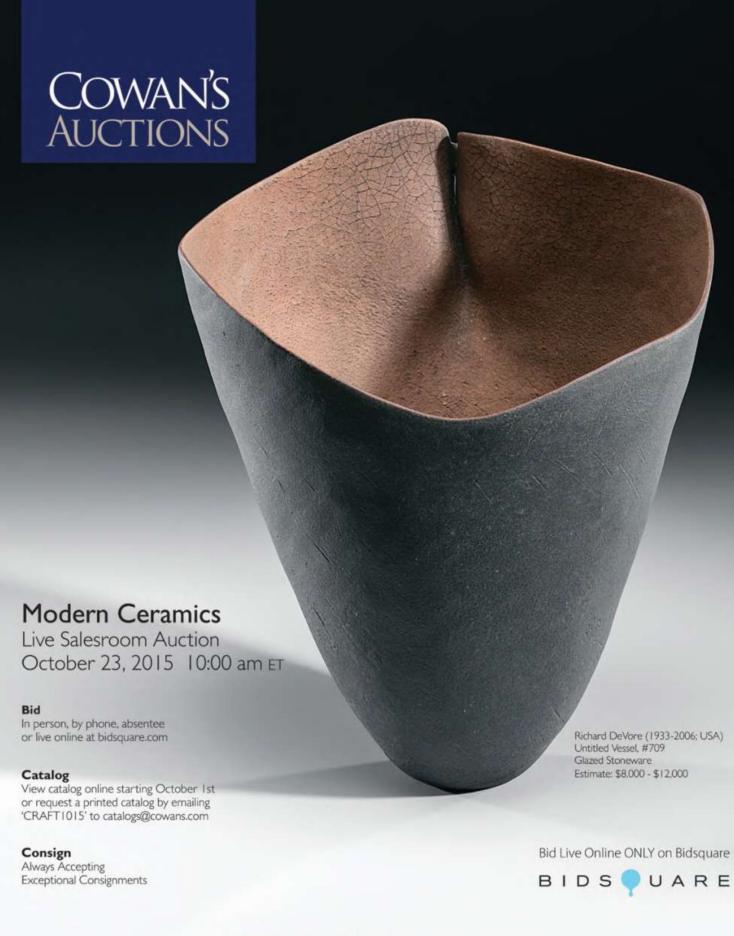
Thanks to an ACC program designed to help launch the careers of emerging artists, Elizabeth Pechacek participated in three ACC craft shows in 2015.

WE'RE MAKING A DIFFERENCE

Your membership and donations strengthen the future of craft by ensuring programs for artists like Elizabeth who are just beginning their artistic careers.

craftcouncil.org/JOINTODAY

AMERICAN CRAFT COUNCIL



Shows to See

View the complete calendar and submit events at craftcouncil.org/event-calendar.



CA / Berkeley Trax Gallery Julia Galloway Oct. 14 - Nov. 14 traxgallery.com Julia Galloway calls herself a "utilitarian potter." The word captures the domestic functionality of her vessels cups, pitchers, sugar bowls, and creamers - but does not suggest the elaborate and engaging ornamentation she endows them with: letters, numbers, architectural and natural imagery, in fine lines and glowing colors.

CA / Pomona W. Keith & Janet Kellogg University Art Gallery, Cal Poly Pomona

David Jang: Prequel to 2018

to Oct. 20

www.cpp.edu/~artgalleries David Jang's raw material is the stuff of recycling bins - chip bags, window blinds, anything cast off and disused – which he turns into sculptures that probe the layers of meaning coded into everyday objects.

CA / San Diego Mingei International Museum Made in America: Craft Icons of the 50 States to Feb. 21 mingei.org

Mingei represents a coast-tocoast cornucopia of traditions and talent with objects including Native American works in clay, fiber, basketry, and jewelry from 10 states; a Sam Maloof rocking chair (California); contemporary glass by Dale Chihuly (Washington); and a 1934 quilt of sock tops by Ida Jones (Alabama).

DC/Washington Renwick Gallery

Wonder

Nov. 13 - Jul. 10 americanart.si.edu/renwick The Smithsonian's craft and decorative art gallery reopens after a two-year renovation of its historic home. Using materials such as rubber tires, wood, marbles, index cards, and even insects, nine artists - Jennifer Angus, Chakaia Booker, Gabriel Dawe, Tara Donovan, Patrick Dougherty, Janet Echelman, John Grade, Maya Lin, and Leo Villareal – create installations that turn the whole building into a giant work of art.







IL / Chicago National Museum of Mexican Art Deportable Aliens: New Work by Rodrigo Lara Zendejas

to Feb. 23 nationalmuseum

ofmexicanart.org In the Mexican Repatriation of the Great Depression, somewhere between 500,000 and 2 million people were forced to leave the US without due process, ostensibly to free up jobs and resources for Americans. But many of those kicked out were American citizens. In this site-specific installation of figurative ceramics, Rodrigo Lara Zendejas takes a provocative look at this infamous

episode and the anti-immigrant sentiment that made it possible.

MN / Minneapolis Walker Art Center

Hippie Modernism: The Struggle for Utopia

Oct. 24 - Feb. 28 walkerart.org

The pursuit of the groovy was culture-wide in the 1960s and '70s, and in the search for a better, or at least different, tomorrow, artists and designers were in the rule-busting, mindblowing vanguard. The Walker revisits this transformative moment via artifacts such as experimental furniture, film, and living environments.













Louis Comfort Tiffany at Mingei

Thea Fine at the Pennsylvania Guild of Craftsmen Fine Craft Fair





NY / New York City

Museum of Arts and Design

Wendell Castle Remastered

Oct. 20 – Feb. 28 madmuseum.org Early recordings of

Early recordings of countless musical titans have been refreshed through the magic of digital technology. Here, studio furniture rock star Wendell Castle applies a similar idea to work from the start of his nearly 60-year career. The ACC Fellow has been reviewing his own back numbers, then riffing on them in new pieces that incorporate digital techniques, such as computercontrolled milling, alongside traditional woodworking methods. Both the originals and the works they inspired are on view.

→
Bruce
Metcalf at
the Center
for Art
in Wood



PA / Lancaster Pennsylvania Guild of Craftsmen Fine Craft Fair

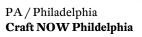
Nov. 14 – 15 pacrafts.org

Browse work in all craft mediums by 120 artists, to the ethereal sounds of live handpan music; recharge in the massage and mimosa booth.









craftnowphila.org
Scheduled to coincide with
the Philadelphia Museum of
Art Craft Show (Nov. 12 – 15),
Craft NOW Philadelphia is a
weeklong celebration of the
city's creative culture. The
coordinated effort includes four
shows looking at the ACC Fellows who have left a giant artistic imprint on the area.

At the Philadelphia Art Alliance, Material Legacy (to Nov. 30) presents work in fiber by Adela Akers, Lewis Knauss, and Warren Seelig; glass by Judith Schaechter; and porcelain by Paula Winokur. The Clay Studio's Fellowship in Clay (Oct. 2 - Nov. 29) focuses on four artists -William Daley, Rudolf Staffel, Paula Winokur, and Robert Winokur - who also have been leading local educators. The Center for Art in Wood presents Art in Wood (Oct. 30 -Jan. 16), with work by Sharon Church, David Ellsworth, Michael Hurwitz, Bruce Metcalf, and George Nakashima. And last but not least, the PMA's At the **Center** (to Jul. 31) highlights the work of fiber artist Ted Hallman and ceramist Robert Winokur.



↑
Joey
Kirkpatrick
and Flora
C. Mace at
the Museum
of Glass

Every Angle









Contemporary Jewelry Design: Thoughts on Inspiration and Expression By Liu Xiao and Li Puman CYPI Press, \$35

schach-like 3D-printed resin. A collection of pieces inspired by three months of blind drawings. Skeletons transformed into mechanical, hybrid rings

and brooches. Works that emit sound through loudspeakers when approached.

These are just a few of the intriguing and varied concepts explored in *Contemporary Jewelry Design: Thoughts on Inspiration and Expression*.

This international survey of 38 artists – including authors Liu Xiao and Li Puman – is grouped around the themes

of tradition, everyday life, meditation, and exploration. Xiao rightfully admits of the works, "Some of them may not be so brilliant in appearance, yet embrace extremely precious concepts and philosophies."

It's true: You'll find yourself peering more closely at and thinking more deeply about many of these stunning pieces.

~ELIZABETH RYAN

SINCEWS AMD YALES

Modern Handmade Jewelry 14

Schmuck 1877 The International Exhibition of Modern Jeweillery 1881 Objects to Mear 1877 The Jeweillery Project 1983 Joieria Europea Contemporánia 1872 The Farmer and the Market Gardener 1871 Nocturnus 2000 Three Schools Project 2004 Touching Warms the Art 2004 Touching Warms to Objects Performed 2011 Joyaviva 2011 Dans to Ligne de Mire 2011 Market 2011 Unheimlich 2014 AMARCH 2011 Touching Warms 2014 Touching 2011 Touc

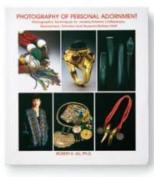
Shows and Tales: On Jewelry Exhibition-Making Edited by Benjamin Lignel Art Jewelry Forum, \$30

JEWELRY, REMOVED FROM THE human form, is arguably the most difficult sort of object to exhibit. Hung on a wall or laid flat in a vitrine surrounded by negative space, the dynamic connection between the work and the wearer can be lost. In *Shows and Tales*, a cast of discerning curatorial

minds examines and dissects how jewelry exhibition-makers have risen to this challenge.

Editor Benjamin Lignel of Art Jewelry Forum and his contributors address shows from across the globe, beginning with MoMA's "Modern Handmade Jewelry" (1946) through Vivien Atkinson's innovative gallery in a coat, "Salon Rouge" (2014), at the Dowse Art Museum in New Zealand. They trace

the evolution of the field, analyze the specific mechanics involved in curation of wearable objects, and review the practice's experimental forefront. Shows and Tales not only exposes the reader to innovative endeavors (parades, performance, and even – gasp! – tactile experience), it also provides a vital reference for jewelry curatorial practice moving forward. ~JESSICA SHAYKETT



Photography of Personal Adornment By Robert K. Liu Ornament, \$39

ROBERT K. LIU LEARNED TO photograph jewelry and textiles out of necessity; in 1974, with Carolyn Benesh, he co-founded *The Bead Journal*, which in 1979 became *Ornament* – a magazine they still co-edit today. Now,

Liu is sharing his 40-plus years of hard-won knowledge and editorial perspective in this approachable guide for craftspeople, scholars, and gallery and museum professionals. Calling on *Ornament's* rich archives to illustrate his lessons, Liu covers the essentials – such as lighting, equipment, technique – and strides beyond

them, diving into topics from the use of models and shooting in artists' studios to magazine covers and creating advertisements. With a happy minimum of technical jargon, *Photography of Personal Adornment* is a thoughtful, essential resource for all those who, like Liu, know what it means to wear many hats. ~JULIE K. HANUS

BLANKET



KAFFE FASSETT

AND HISTORICAL QUILTS FROM THE COLLECTION OF THE QUILT MUSEUM AND GALLERY, YORK, UK













STATEMENTS

NOV 14-FEB 21
MICHENERMUSEUM.ORG

Top to bottom, left to right. Kaffe Fassett (b. 1937). Autumn Crosses, Herringbone Stripe, Snowball Bouquets. Pastel Donut, Diamond Jubilee. Hot Wheels. Log Cabin Sampler, Bright Squares (details). Kaffe Fassett Studio, photographs by Dave Tolson.



Inside Track Peer Group

ON THE LIST OF CHALLENGES facing contemporary art jewelers, working in isolation ranks just below paying the bills. How does an artist find her audience or connect with a compatible curator? Susan Cummins helped found the nonprofit Art Jewelry Forum in 1997 to help bring together various players in the field, from makers and collectors to art historians, gallery owners, and museum curators. Equal parts booster, educator, and matchmaker, AJF advocates by awarding prizes, publishing books, organizing trips and studio visits, and maintaining a content-rich website.

You are board chair of AJF. How would you summarize the mission?

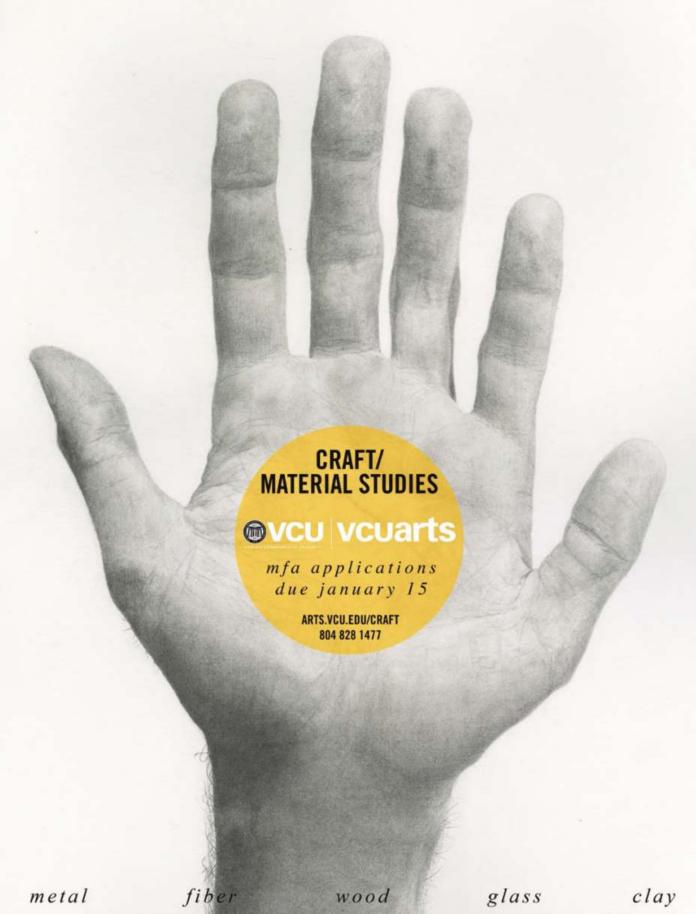
Education. Everything we do is pointed toward education. And along the way, it's about giving the field legitimacy by writing about it and analyzing it. Everything on the website interviews with artists, reviews of books and exhibitions helps people see what's going on in this world, which in turn helps grow the audience.

You used to have a very wellregarded gallery in Mill Valley, just over the Golden Gate Bridge from San Francisco, that showed painting as well as primarily American jewelers.

Yes, being on the West Coast limited my ability to get to know the European scene. After I closed my gallery in 2002, I started to branch out more. In 2005 I went to this big event in Munich called Schmuck (which means "jewelry") and to Amsterdam, the two major cities for jewelry



4 in. each

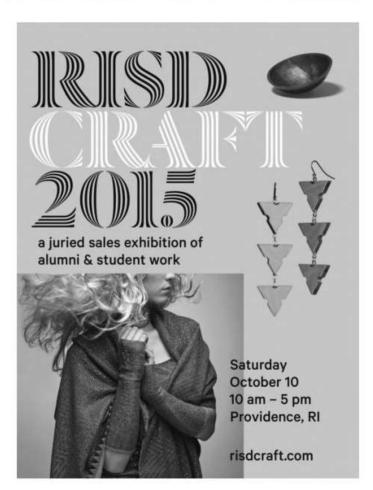


INAUGURATION OF ROSANNE SOMERSON 2015

With the inauguration of its 17th president, Rhode Island School of Design celebrates a bold new embrace of the future.

president.risd.edu





which supports various nonprofit organizations. What do you look for when deciding what to collect?

Emiko Oye Limited-edition pin for Art Jewelry Forum, 2014, recycled Legos

200M

I don't collect according to who I think is the most brilliant or doing the most advanced work or making a historical move forward; others are focused on that. I choose pieces that I personally respond to. And that is directly influenced by my background – being a West Coast person, studying Buddhism, and being drawn to nature.

Is there a particular artist, or artists, who speaks to you?

The East German artist Dorothea Prühl, who is 78 and taught for much of her career, epitomizes the type of jewelry that I like. Her work in wood is very powerful. Kat Cole is another. And Gabriel Craig, who is doing a lot of political work with jewelry, has more of a social practice that's unique and refreshing.

I read that you are not a fan of actually wearing jewelry yourself.

It's true. And it makes no sense. But I regard these pieces more as intimate objects of art. I love small, intimate things, and I love objects that have some kind of meaning or stories around them. It's not ornamentation as much as a talisman, imbued with a kind of power. One way to comprehend the mysteries of our existence is through the relationships we attach to these small but very powerful objects. That's the

part of the jewelry world that particularly interests me, not the decorative part. Really, I like everything about it, except wearing it.

AJF takes small groups of collectors on trips every year, such as this October's visit to JOYA jewelry fair in Barcelona. What are your goals when you travel?

We do a lot of research up front, so we can meet the most important people in a locale, be they makers or collectors or curators. So you're going to see the best of the best, and also some younger and some emerging artists, because there are people who like to discover work before it becomes too well known or too expensive.

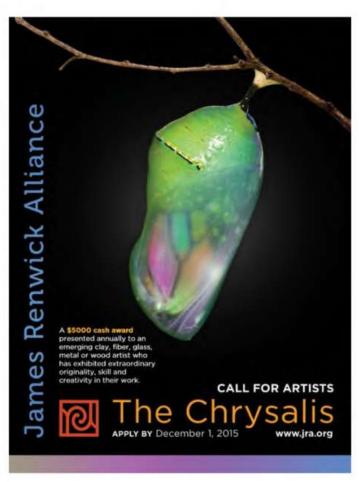
Your website is a wonderful place to follow many different threads.

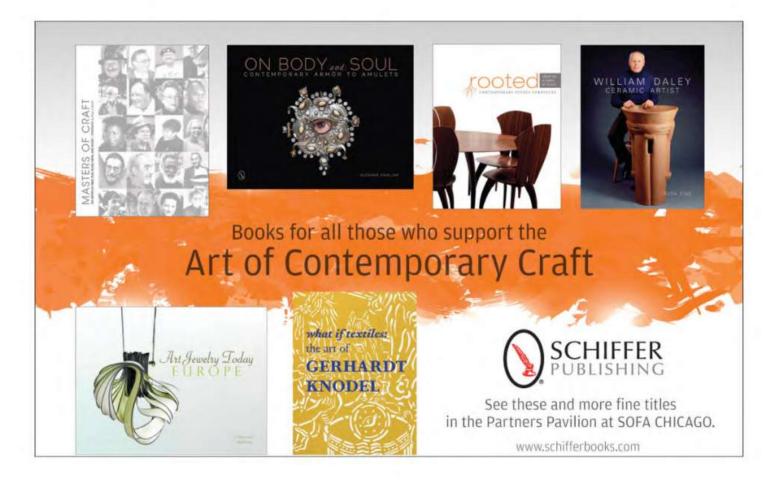
We've started publishing a lot more articles relating to jewelry and culture. For example, Liesbeth den Besten has written about what the queen of the Netherlands is wearing, and we've written about Margaret Thatcher and her pearls. An article by David Beytelmann called "Kiss the Rings, Bitch," delves into the ceremony of kissing the papal rings (and also talks about *The Godfather*). Once you start to look, you see that jewelry is everywhere.

~DEBORAH BISHOP

artjewelryforum.org
Deborah Bishop is a writer and
editor in San Francisco.





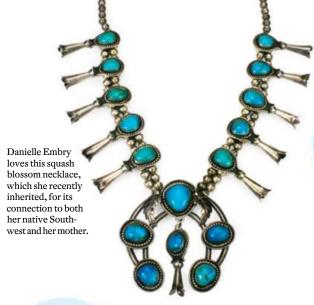


What is your favorite piece of jewelry?



JESSICA CALDERwood's enamel brooches, which portray mundane tasks, such as a woman putting curlers in her hair or puckering to put lipstick on. These pieces are so skillfully crafted but depict such everyday occurrences; I think that's what attracts me to them. I also admire how Calderwood isn't afraid to push her boundaries - for example, moving into sculpture with polymer clay and porcelain. I don't think she limits herself, and that has definitely influenced my own work.

~TANYA CRANE, artist/jeweler, Madison, WI





MY FAVORITE PIECE right now is a squash blossom necklace. I inherited it from my mom, who passed away earlier this year, and see poignant significance in how jewelry embodies memory and serves as heirloom. I can look at the necklace, which is very bold and theatrical, and be reminded of my mom's personality: She could carry this piece off, if anybody could. Squash blossom necklaces are also a Native American tradition of this region, of this desert, of Arizona. Jewelry can embody a place as much as it embodies identity or heirloom. I think that's another reason I love this piece.

~DANIELLE EMBRY, jewelry artist, Tucson, AZ



DURING GRADUATE school at RISD, I went on a field trip to SOFA New York. One of my main professors, Lola Brooks, had a piece there called Heartknot. When I saw it, I kind of fell in love. The necklace contains more than 60 feet of chain, plus several ounces of 14k gold solder. Just looking at a picture of it, I want to put it on to feel the way the chains lie, and to feel how heavy it is. I also like the simplicity of it. I'm drawn to simple ideas and simple design, and the notion that Lola made such a bold piece out of only two materials is incredible.

~KATE FURMAN, jeweler/metalsmith, Greenville, SC



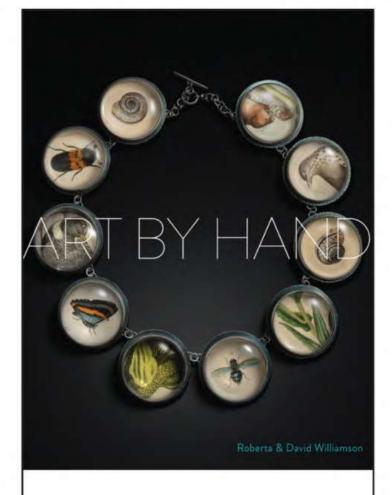
fold; I had a big life change last year that involved removing my wedding rings. As a jeweler and gallerist I see what a beautiful moment it is for my clients when they get their rings. But it wasn't until I removed my own rings that I realized the power of jewelry, connection, and marking time. I felt so vulnerable without the rings, I made myself a separation ring from a ring that a client, who had a very happy marriage, sold me. So currently my favorite piece of jewelry is my separation ring, a chunky 24k gold, organic rose-cut diamond, platinum backed. For pure inspiration, I have a Michael Zobel ring with tiny diamonds set under a big crystal dome surrounded by raw diamonds. This piece takes me to another world. I used an entire month's paycheck to buy it years ago and have no regrets. ~APRIL HIGASHI,

owner, Shibumi Studio & Gallery, Berkeley, CA



MY GRANDFATHER owned a jewelry store. One of the artists he bought jewelry from was a local man named Ervin Shoemaker. He gifted one of Ervin's pieces - a chunky sterling silver bracelet - to his best friend, Bock Anderson. When my grandfather passed away, I became close with Bock. I would travel out to his place and spend time with him and chat. When he got ill and eventually passed away, his son gave me the bracelet so it could continue on. I wear it every day. ~NICK LUNDEEN,

metalsmith, Minneapolis







NOVEMBER 12-15, 2015

PREVIEW PARTY ON NOVEMBER 11

PENNSYLVANIA CONVENTION CENTER

This juried exhibition and sale features work of the best craft artists in the country. The Craft Show has raised more than \$10.9 million to benefit the Philadelphia Museum of Art.

215.684.7930 | pmacraftshow.org

Presented by The Women's Committee and Craft Show Committee for the benefit of the Philadelphia Museum of Art.



PREVIEW THE SHOWS AT

www.paradisecityarts.com

Goods High Gloss





➤ Le Sorelle

These aren't your typical paper bags. The specially developed fiber has the softness of leather and the durability to withstand repeat washes. Each Uashmama bag is a labor of love for the Marconi family, who supervise production of the handmade bags (as well as a variety of other goods for the home), near the Tuscan village of Montecatini Terme. lesorelle.toscana.it



★ LHN Jewelry

Out of his Brooklyn studio, Lewis Williams crafts contemporary jewelry and accessories, such as this brass comb. Details in his work call on a wealth of historical symbols and motifs, from Egyptian hieroglyphics to scroll patterns to the Odd Fellows. lhnjewelry.com

♦ Chaparral Studio

Los Angeles artist Bianca D'Amico makes artful, organic wonders in her workshop, ranging from customizable terrariums to geode "caves" populated with whimsical hand-painted characters. Each piece celebrates nature - with a wink.

chaparral-studio.com

➤ Son of a Sailor

At William Knopp and Jessica Tata's studio in Austin, Texas, modern design mingles with seafaring style. The couple named their venture Son of a Sailor as a nod

to Knopp's stint in the Navy; they also pay tribute to that background with classic, utilitarian materials such as brass. sonofasailor.co

¥ Modfire

Modfire continues to inspire us with their midcentury-influenced outdoor fireplaces, born of artist/metalworker Brandon Williams' quest to find the perfect piece for his 1950s ranch home. This saucer-like model is a classy copper departure from his earlier conical forms, which helped build the small family project into a full-time affair. modfire.com



∀ Coil + Drift

Before launching his Brooklyn furniture and home décor studio, John Sorensen-Jolink was a successful dancer and choreographer. What attracted him to craft? "I wanted to create something more tangible than a performance," he says. In handmade pieces such as the Dusk coffee table, he continues to explore complex notions of movement and space. coilanddrift.com





The Art, Design & Fashion Event of the Year!

OCTOBER 16, 17, 18

PARK EXPO CENTER 800 BRIAR CREEK RD CHARLOTTE NC 28205

A portion of the proceeds from ticket sales will benefit the Mint Museum's NexGen Mint Initiative.

Tickets and info: charlottecontemporary.com | Use promo code AMCR for online ticket discount

De Novo 250 University Ave. Palo Alto, CA 94301 650-327-1256 denovo.com

LONG BEFORE OPENING DE NOVO in 1990, Cherry LeBrun had a penchant for entrepreneurship. "I grew up in a family of small-business owners," she explains. "I always wanted to have my own." At her mother's bookstores, LeBrun learned at an early age how to craft eyecatching displays and the value of exceptional customer service; at her grandparents' waffle shop, she absorbed lessons in making patrons feel welcome.

After graduating from college with a degree in fine arts, LeBrun worked at galleries while searching for her fit – a spark that would catalyze the founding of her own business. She discovered her niche while managing a jewelry gallery in Palo Alto. "I found contemporary jewelry tremendously exciting," says LeBrun, "It was a fresh new art form." When that gallery closed, she seized her moment.

De Novo is now an established destination for contemporary jewelry that balances the drama of precious materials with respect for traditional craftsmanship. We checked in with LeBrun as she prepared to celebrate a landmark: De Novo's 25th anniversary.

You opened De Novo before Palo Alto emerged as the nerve center of Silicon Valley. What was the gallery scene like in those early days?

There was more of an art scene in Palo Alto in 1990 than there



Cherry LeBrun opened De Novo 25 years ago. "I feel extremely fortunate to be able to make a living doing something I love," she says.

FROM LEFT: **Atelier Zobel** *Lightning Cuff*, 2015, 24k gold, sterling silver, diamonds, 1.4 x 2.25 in. dia.

Susan Chin

Bryozoan II necklace, 2014, 18k and 22k gold, bone, bryozoan fossil, sterling silver, quartz crystal, sunstone, 16 in. long

Barbara Heinrich Oval wire wrapped bangle, 2014, 18k gold, .75 x 2.75 x 2.1 in.



is now. As Palo Alto has developed as a very strong business community, the costs of doing business have escalated, and it has become a challenging place for art galleries to survive in.

And yet De Novo remains. How did you establish it as a jewelry destination?

By representing some of the top contemporary jewelry artists in the field. If people know about them, they seek them out. Having a good website has also increased our visibility and brought many people to visit the gallery.

Many of the artists you represent focus on traditional materials, such as precious metals and gemstones. What influenced that decision?

I am very drawn to many types of jewelry but do have a great appreciation for artists who have outstanding skills in working with metals and gemstones.



To be good at using a variety of metalsmithing techniques takes a lot of training and skill. When someone has that skill, combined with artistic talent, the jewelry they create can be very impressive.

Who are some of your favorite artists right now?

It's hard to choose favorites, since I have a great appreciation for each of the artists whom I represent. I love the work of Peter Schmid from Atelier Zobel, because his pieces are artistically bold statements -I love to wear them. Barbara Heinrich's work has a graceful, elegant beauty and always feels fresh. Sydney Lynch has an amazing eye and creates stunning color combinations with gemstones. Susan Chin's work is playful and has a wonderful three-dimensional quality. And Enric Majoral's jewelry has a lot of movement and a beautiful play of shadow and light.



You have an upcoming trunk show with Atelier Zobel, which is also an anniversary party. It seems fitting to celebrate with an artist you've represented for some 15 years.

In this field it's not that unusual to have long-term relationships with artists. If you have an artist who works well with the gallery and the artist keeps evolving, there is definitely the opportunity for a long-term relationship. I have a lot of people I've worked with since we opened.

It's one of my favorite things about the business – having relationships with my staff members and my jewelry artists. We work really hard at just keeping De Novo vital and alive and exciting on a daily basis. That's really the goal – and part of the fulfillment. ~PAKOTA SEXTON

De Novo's anniversary trunk show runs October 30 through November 2. Dakota Sexton is American Craft's assistant editor.



A citywide celebration of Philadelphia's innovations in the world of the handmade



Judith Schaechter Horse Accident (detail), 2015



Material Legacy: Masters of Fiber, Clay and Glass at the PAA

SEPTEMBER 17 to NOVEMBER 30, 2015

Adela Akers Warren Seelig Paula Winokur Lewis Knauss

Judith Schaechter



Fellowship in Clay: Philadelphia's American Craft Council Fellows

OCTOBER 2 to NOVEMBER 29, 2015

Paula Winokur William Daley Rudolf Staffel Robert Winokur



Art in Wood: Philadelphia's American Craft Council Fellows

OCTOBER 30, 2015 to JANUARY 16, 2016

Sharon Church Bruce Metcalf David Ellsworth George Nakashima Michael Hurwitz

For a list of all Craft NOW Philadelphia exhibitions and events, visit www.craftnowphila.org

Exhibition funding provided by Windgate Charitable Foundation | Craft NOW Philadelphia is supported by the Mayor's Fund for Philadelphia



♥ With its eye-catching layers of leather and molded plywood, *Ruit* is a worthy tribute to New York artist **Justin Crocker**'s loves: tough math problems,

as well as heroes such as '60s op-artist Bridget Riley and architect/ visionary Buckminster Fuller. Crocker created the chair, which features two- and threedirectional weaving techniques, as his graduate thesis project at Pratt Institute with the aid of algorithmic modeling software. justincrocker.com



▼ In his open, organic forms, Alain Mailland experiments with the interplay of light and shadow, an object and the space that surrounds it. The French woodworker, a longtime student of bonsai, says he imagined *Archipel* as a single tree that might serve as an entire fantastical island. mailland.fr







She was born, raised, and trained as a metalsmith in Seoul, South Korea, a city with a population of more than 10 million. "where all I could see were people. Busy people. I had a habit of carefully observing their appearances – what kinds of clothes, bags, accessories, and shoes they had." In 2007, she came to the United States for graduate school at Rhode Island School of Design. In Providence, she recalls, "the streets were empty. It was hard to encounter people. The city was small and rather different from what I was used to. People walked around slowly. So I started to walk slowly as well. As I slowed down, I started to notice things in my environment other than people.

I became curious about things I wasn't interested in before." Having previously worked only with precious metals and stones, she began to experiment with mundane materials such as nails, beans, cable ties, and straws, "discovering their hidden beauty through a process of reconfiguration." After graduation in 2009, she settled on hook-andloop fastener as her material because it was cheap and easy to get, and could be manipulated with nothing but hand tools. "The plastic hooks had a sparkling quality, which I was attracted to as well," she adds.

As she began to develop her techniques and forms, she also started exploring the theories of English psychiatrist William Ross Ashby, a pioneer of cybernetics, the study of complex systems. "In his law of requisite variety, he states that in order to master any problem or process, we have to bring more variety to bear than is inherent in the situation," Kim explains. Mastery, for her, came to mean an array

Kim began Requisite Variety: Maturation with a specific vision. But as the wall sculpture (detail, right) began to slump unexpectedly in progress, she didn't call it a failure. Instead, she improvised – and discovered how innovation can redeem an accident.

of skills, an assured response to every occurrence. She likens it to jazz musicians improvising or Ping-Pong players adapting to each shot to stay in the game.

Such insights came in handy when she made a 3-foot abstract wall sculpture exhibited in 2014 in Boston at the Society of Arts and Crafts, which that year gave her its prestigious Artist Award. Originally envisioning a large vessel, she'd spent months cutting and attaching thousands of tiny fastener pieces to build up the shape. To her dismay, it eventually began to slouch with gravity. So she decided to play a little jazz. She embraced this unpleasant surprise and let the shape develop, ending up with a result that was different from her original vision, but equally powerful. "I learned to appreciate how unexpected forms can arise when I deliberately improvise."

Kim wants to continue working big, as well as branch out into new colors. For now, she'll be sticking with Velcro as her material and jewelry as her main medium. "Wearable art is unique, because it has mobility. We're able to wear it and move around," she observes. What better way for art to perform what she regards as its true function: to unleash potential not just in material, but also in people?

"Art objects in social contexts can empower us," she says.
"To ask questions. To challenge the way we understand the world. To uncover the beauty hidden in everyday life."

yongjookim.com



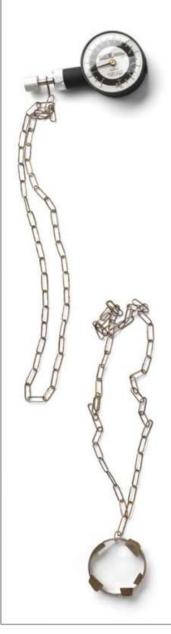
After years of success as a metalsmith,
Amy Tavern changes direction and heads back to school.

story by Julie K. Hanus

> Amy Tavern has built her career on learning continuously, taking risks, and allowing ideas to evolve organically. This mindset opened the door to her interest in installation.

> For In Between (2014), installed in the freight elevator at Velvet da Vinci gallery, she explored the complexity of change.





THE ROAD TO SAN FRANCISCO begins in Iceland. At least it did for Amy Tavern. In mid-2013, Tavern was living in Skagaströnd, a village on Iceland's northern coast. An accomplished metalsmith, she was instead focusing on a different medium – her embroidery. The piece that resulted, *Island of 14,264 Days*, is a nubby, knotted, evocative topography – an imaginary land mass that represents her life. It took her 200 meditative hours, using only one stitch, to create.

Tavern returned to the United States, but *Island* didn't leave her mind. A few months later, on a plane ride, she was reflecting – and she found a name for the shift she felt.

"It was the work that told me that I am an artist," Tavern says. "I literally never used that word to describe myself until I made that piece." *Island* had shown her that she was interested in – and capable of – expressing herself in more ways than jewelry.

It would have been easier, maybe, to parlay that awareness into the jewelry career she'd already built. At 41, Tavern has been a full-time jeweler for a decade. She has a robust résumé of exhibitions, a successful production line. She is a sought-after instructor and familiar name in the field. And this fall, she will walk into California College of the Arts as a beginner again: an MFA student in sculpture, installation, and interdisciplinary art.

Tavern isn't daunted – or maybe she is. "I'm having feelings that I had when I was at the beginning of my career," she says. "You know, being completely scared, being totally freaked out." But, she says (and this is a big "but"), "I kind of love that I'm feeling this way again. It's like, OK: I can still feel that way. It's very humbling. And then I say to myself: 'You're going to lean on all these years of experience.' I know what to do."



The nine necklaces on the table in Tavern's installation at Velvet da Vinci represent common skills, or "tools," such as observation, intuition, and logic, which Tavern sees as essential to navigate life's transitions.

There's no doubt she does. Tavern describes herself as a "sensitive observer," a quality evident in her art jewelry, brimming with nuanced ideas about memory, identity, place, and perception. A 2014 installation at Velvet da Vinci gallery, *In Between*, explored the universal human experience of transition and what's needed to navigate it. Tavern suspended 1,000 paper bows – a bloom of memories – in a two-story elevator shaft, over a table laid with

nine necklaces embodying decision-making tools such as observation and logic. I Live Here Now, a series Tavern began in 2014, incorporates materials such as her mother's wedding dress and stones from the foundation of her childhood home into an ongoing meditation on identity, place, and belonging. (Though she created *Island* before she formally began the series, Tavern quickly realized it belonged there, too.)

In the past several years, she's also been working more with photography and video. Last year, she returned to Iceland for several months. Throughout May, the month she turned 40, she stood in the same spot every day, capturing an image of the ocean. Everywhere she travels, she's also been recording two minutes of light reflecting on moving water, like some cosmic collector, quietly gathering up the material essence of what it's like to be alive on Earth.

"I believe that anything is a material," Tavern says, "from very traditional things, like metal, clay, or wood, to things that are intangible."

She exercised her brand of sensitive perception as she decided where to study, seeking out a place that would be right for her, not only highly ranked or recommended. She knew the setting would be crucial. She considered programs in Iceland first, drawn to its wide-open, inspiring views.

Tavern is a little daunted by starting over – and also "kind of loves" the feeling.











When she turned her attention to the United States, Tavern realized that California, with its vast deserts and expansive shorelines, evoked the same emotional response. "It gives my mind room," she says. "It gives my spirit room. It gives my creativity room."

Space, time, place: They're the essential conditions for the work Tavern plans to develop in her next two years at CCA. "Up until now, I have always made work that goes on a pedestal – or that goes on the body," she explains. Though she doesn't imagine ever leaving metalsmithing behind ("I will always love jewelry; I will always make it"), she is shifting her focus to work that surrounds the body, creating spaces that immerse people. Human experience and perception, unique to each of us and thus also universal, will continue to be her language.

Tavern made her Island of 14,264 Days during a two-month residency in Iceland. Inspired by the wealth of natural phenomena there – four of her photos are above – Tavern used a single embroidery knot to mimic lichen and moss.

"It's like I've been doing all this homework, all this research, for the past 10-plus years – and now it's like, OK. I need to stop, and I need to focus. It feels like I'm ripe for this moment right now," Tavern says.

"I can feel it in my bones: This is exactly what I'm supposed to be doing."

amytavern.com *Julie K. Hanus is* American
Craft's senior editor.



Take us with you



BIXITHATES.



HOUSTON CENTER FOR CONTEMPORARY CRAFT



APPLICATION DEADLINE: MARCH 1, 2016



Media Accepted:

Wood • Glass • Metal • Fiber • Clay • Mixed Media

Access to wide variety of professional opportunities and resources!

- · Five to ten residencies awarded
- Three, six, nine or twelve-month residencies
 Stipend & housing allowance
- Free studio space with 24-hour access
- Ongoing professional development

For more information, visit www.crafthouston.org.

Join the Movemen

SNAG supports the field of jewelry and metals through:

- Metalsmith Magazine
- Annual Community Conferences/Gatherings
- Road 2 Success Entrepreneurship Program
- Exhibitions
- Maker Profiles
- Scholarships/Sponsorships





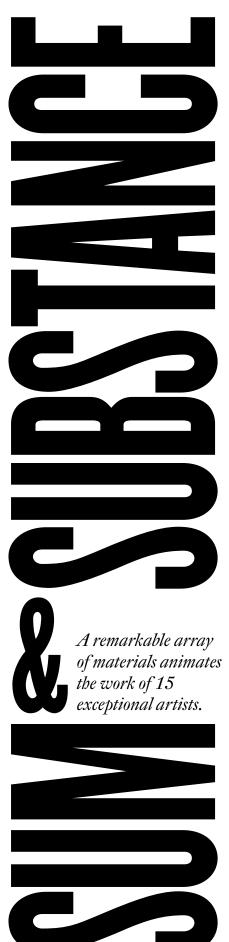




Society of North American Goldsmiths www.snagmetalsmith.org 541-345-5689



Stephen Yusko, Go Box



TWO USE ANIMAL teeth and bones. Another works with coins. Others employ hair and fur. Several work in plastic, another with parts of vintage irons. All of these makers of jewelry and jewelry-inspired sculpture prove it's not what you've got that matters; it's what you do with it.

Intrigued by jewelry artists who use unusual materials, we asked a panel of experts to tell us whose work they are most excited about today. The people on the following pages are a sampling of their recommendations.

~THE EDITORS

Contributors

Marilyn da Silva, professor and program chair of jewelry/metal arts, California College of the Arts

Susie Ganch, associate professor/ head of metal program, Virginia Commonwealth University; presidentelect, Ethical Metalsmiths; director, Radical Jewelry Makeover

Michael Gayk, assistant professor of metal/digital design and fabrication, SUNY New Paltz

Arthur Hash, assistant professor, metalsmithing and jewelry design, Rhode Island School of Design

Mike Holmes, owner, Velvet da Vinci gallery

Rock Hushka, chief curator, Tacoma Art Museum

Karen Lorene, owner, Facèré Jewelry Art Gallery; publisher, Signs of Life magazine

Gwynne Rukenbrod Smith, executive director, Society of North American Goldsmiths

Emily Stoehrer, Rita J. Kaplan and Susan B. Kaplan curator of jewelry, Museum of Fine Arts, Boston

Thristian IV Colom



Jenny Wu Design-Build

AN ARCHITECT AS WELL AS a jewelry designer, Jenny Wu translates geometries into wearable statements using 3D printing. "I see the potential of jewelry as 'architecture' on the body," she says. As an architect, she has mastered 3D printing to make models, a skill that serves her jewelry design business. "She makes incredible interlocking 3D-printed jewelry," says Arthur Hash. "3D-printed work is not necessarily new and exciting anymore, but she gets it right."

How she got started: About two years ago, I was interested in designing some jewelry for myself. I had a specific vision of the type of pieces I wanted, but I didn't see them on the market. I started sketching some ideas and decided to prototype them using 3D-printing technology. After I received such overwhelmingly positive reactions to my pieces everywhere I went, I decided to launch my own collection of 3D-printed jewelry.

Her training: I have an unusual background for a jewelry designer. I am a partner in an LA-based experimental

OVERLEAF: **Tangens necklace,** 2014, UV-cured acrylic plastic, 7.5 x 6.5 x 2.8 in.

ABOVE: **Papilio ring,** 2014, steel, 1.8 x 1.7 x 1.7 in. Photo: Harrison Steinbuch

RIGHT: Catena necklace, 2014, flexible nylon, 7.6 x 7.6 x 2 in.



architectural firm. I have been using 3D printing for the past 10 years, mainly for architectural modelmaking. I have always been interested in jewelry, which prompted me to design my own collection using 3D printing.

What makes her work unique:

I have spent a long time researching and applying 3D printing to wearable design, from understanding the different 3D-printing technologies to the selection of materials that are appropriate. There are very few jewelry design brands that have invested so much research in 3D printing.

Her biggest challenge:

Material limitation is one of the challenges. I am limited by the materials that can be produced with the technology currently available; very often those materials are inappropriate for use in my products. Discerning consumers demand wearability and durability.

Her biggest reward: I absolutely love seeing the reaction from people who put on my pieces for the first time.







FOR YUKA SAITO, MAKING IS A relationship – with her materials. "Many jewelry artists are using plastics in their work today," says Emily Stoehrer, "but Saito's work stands out for its gracefulness and brilliant use of color."

How she got started: I have been into making objects since childhood. As I got older and was wondering what career to pursue, I met Fumiko Tsubo, and I showed her what I was making with wood and plastic. She said, "This can be interesting jewelry as well." And this changed my whole perception of jewelry. I began to focus from that moment on jewelry first with traditional methods and then later with more experimental and non-traditional materials and methods.

Her training: I graduated from Tezukayama Gakuin University in Osaka, Japan, in liberal arts and received a museum curator license. This experience gave me a strong background in art and art theory. Following this, I studied studio jewelry under Ms. Tsubo at Atelier Dome in Osaka for five years, before moving to New York to study at the Fashion Institute of Technology. It was great for me to gain various skills for making precious jewelry; knowing those techniques helps me a lot, even when I use unusual materials.

Her biggest challenge: I have to live and struggle with new materials for a long time before we are able to communicate with each other. I make and remake over and over again until we are speaking the same language.

Why she makes jewelry:

The same piece can look different depending on the wearer's body structure. So I tend to make pieces that have movable parts, or pieces that appear to move, to enhance the wearer's characteristic movements.

Herma photo: Caroline Gore and Anthony Faranda / Collide photo: Mary Whalen

IN HER OPEN-ENDED PRACTICE, Caroline Gore makes a striking range of work - from wearable jewelry to sweeping installations. But she invariably draws from her everyday observations. Her "jewelry tropes," as Michael Gayk terms them, explore the meaning of adornment - as communication, as culture, as experience.

How she got started:

In 1994, I went to school to study painting at Virginia Commonwealth University. After the first year, I decided to explore the crafts department and enrolled in jewelry and metalsmithing courses. I was soon spending all of my time fabricating and raising metal. Jim Meyer showed me the work of Tone Vigeland near the end of my first semester; I was awestruck by the possibilities.

Her training: I studied with numerous people at various institutions, the most significant being Meyer for my fabrication skills and Robert Ebendorf, who was exactly the person I needed as I started to make larger sculptural work. In addition to studying with Ruudt Peters in the Netherlands in 2009, I have taken numerous workshops at places such as Penland School of Crafts since 1996.

Caroline Gore

Chasing Beauty



This all speaks to my formal training. I have a long list of mentors and colleagues who have helped me along the way; Don Friedlich has always been an encouraging champion of my work.

How she describes her work: Put simply, I am always chasing beauty.

Why she makes jewelry: Jewelry is a cultural messenger and a vehicle for communica-

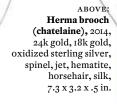
tive and personal exchange.

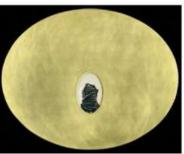
Her biggest reward: The biggest reward is the conversation that occurs after the work is installed or tried on for the first time. What I make is always in service to the communicative effect of the work as an object, jewel, installation, etc., and ultimately is what I can give to others.

Her artistic influences:

Observing the everyday is my greatest influence - my environment, the people I surround myself with, and everything else that filters through. What sticks is what I end up making my work about.

Her heroes: John Baldessari, Manfred Bischoff, Ann Hamilton, Eva Hesse, Hermann Jünger, Cy Twombly, and Tone Vigeland. There are more.





Collide (Performed), 2012-13, is part of Gore's "... Mercurial Silence ..." exhibition. The 10-inchwide tintype and brass piece captures a performance of Collide, which is a 51-foot beaded strand on a table, also part of the show.

Tony Esola Domestic Spirits





TOP: Iron Clad III, 2013, iron fixtures, nickel silver, aluminum, 6.5 x 2.75 x .75 in.

воттом: Iron Clad II, 2013, iron fixtures, nickel silver, aluminum, 4.5 x 3 x 1 in.

RIGHT: Iron Clad V, 2013, iron fixtures, nickel silver, aluminum, 5.25 x 1.5 x 1 in.



IRONING MAY BE A LOST ART, but most of us connect heat and steam on a flat surface with a certain crispness and finesse. For Tony Esola, the lowly iron conjures more: It's a link to the past and to the unnamed designers and craftsmen behind such domestic tools. For his Iron Clad series, says Marilyn da Silva, Esola dissected vintage appliances and reassembled the components into jewelry incorporating iconic design elements.

How he got started: My first exposure to making jewelry was in junior college, where I took classes in the process of lost-wax casting. At the time it wasn't so much making jewelry but more the technique and the craft that intrigued me the most.

His training: After Sacramento City College, I moved to the Bay Area in 1998 to attend California College of the Arts, where I pursued a BFA in jewelry/metal arts.

His artistic influences: With regard to Iron Clad, I could cite artists such as Ken Cory, Kiff Slemmons, and Clayton Bailey. But it is the unknown designers and craftsmen behind everyday objects who inspire me the most.

How he describes his work: Playful, interactive, and inspired by vintage and antique aesthetics.

What makes his work unique: I want my work to be intriguing to the viewer. I intend to draw from the vintage as a mechanism to bridge the past to the present.

His biggest challenge: Completing a piece to my satisfaction. Finding the perfect balance between aesthetic, concept, and craftsmanship can be difficult but also most rewarding. Composing a piece in perfect order is much like solving a puzzle; the pieces will tell me where they belong.

some artists' work is firmly rooted in a given place. Steven Gordon Holman is such an artist, and his touchstone is the American West – specifically the manmade, close-to-the-land culture of the West. Holman's work also alludes to the complex, unyielding power of nature; it attracts, and it repels. "His jewelry embodies everything humans lust for but are disgusted by," says Michael Gayk.

How he got started: My interest in jewelry began when I was growing up in rural Utah. My mother and grandmother have a very large fine jewelry collection, and I loved poring through it. My great-greatgrandfather was the first goldsmith in Montana, an immigrant from Germany, and stories of his life definitely sparked my interest. My first experience actually making jewelry came from an apprenticeship I did in 2009 with Ted Harris, a traditional silversmith in the Native [American] tradition. Harris owned a local café and made silverwork to sell. I asked him to show me how to do it one day, and I was hooked.

RIGHT: Winter Jackalope, 2015, camouflage tape, taxidermy form, glass eyes, nylon paracord, ebony, 16 x 8 x 4 in.

BOTTOM RIGHT: **The Graces**, 2014, geodes, rabbit skulls, bronze, steel, paint, waxed cord, U-bolt, 16 x 9 x 4 in.







Mantle for Textual Assault, 2015, steel, aluminum, copper, brass, wool felt, 23k gold leaf, found objects, 11.75 x 18.75 x 6.5 in.

NANCY WORDEN DRAWS ON history and mythology to tell modern stories. "Her works often address the experience of rapidly changing roles and responsibilities of women in American culture," says Rock Hushka.

How she got started:

I was lucky my high school offered a jewelry class. It was love at first sight.

Her training: It began in high school and then continued through college and graduate school. After that, I spent five years as a bench jeweler working with master craftsmen.

How she describes her work:

I make jewelry about human behavior using traditional metalworking techniques and cultural artifacts from the 20th century.

What makes her work unique:

A very specific vocabulary combined with an implied narrative. A lot of artists work with found objects, but no one does it quite the same way I do.

Why she makes jewelry:

I choose to make jewelry because it is an intimate art form steeped in ritual and relevant to the lives of everyday people.

Her biggest challenge: My greatest challenge is how to assemble with elegance and grace all of the information and objects I use to communicate my idea. Creating art is hard, but creating art that can be

worn is extra-hard.

Her biggest reward: The biggest reward for me is when someone tells me that one of my pieces has given them comfort or encouragement. A man confessed to me that my necklace Conjugal Bushwhacking helped him work harder on his marriage. A woman told me that my necklace Frozen Dreams inspired her to restart her own art career. When people tell me stuff like that, I know that I'm doing something right.

Her artistic influences: My aesthetic influences are historical and ethnic jewelry. Reading mythology has provided me with imagery, plus insight into archetypal human behavior.

What she's working on now: Ideas around aging, because I recently turned 60.

What's next: I work on several things at once. A large piece about the predatory practices of Big Pharma is in progress on my design table, along with some asymmetrical torques with eyeglass lenses.









Pinning brooch series, 2013, hair, paper, gold, mineral crystal, 1.9 x 1.2 x .3 in. each

Melanie Bilenker Body of Evidence

EVERY HOUR OF OUR LIVES IS filled with subtle, infinitesimal moments; Melanie Bilenker fashions such moments into art. "I am drawn to Bilenker's work because of the way she uses a historically based tradition – jewelry made out of hair – in a refreshing and painterly way," says Emily Stoehrer. In Bilenker's hands, fleeting gestures take on a sort of timelessness.

How she started making jewelry: I have always made things, usually small things. I have long collected keepsakes and tokens. I have been making jewelry in one form or another since childhood.

How she describes her work:

I take self-portraits in order to construct miniature drawings of domestic scenes using small strands of my hair as the lines. I focus on quiet moments that only those closest to us might see.

Why she makes jewelry:

As opposed to many other art forms, jewelry is worn on the body as a portable collection, always at hand. It can be readily admired by the wearer, as well as anyone else nearby, creating a dialogue that I enjoy. I also love ritual and tradition, and the idea of giving a token, as jewelry often is, as a stand-in for a person or a memory seems very basic and natural.

Sayumi Yokouchi

From Humble to Precious COLLECT EVERYDAY MATERIALS, and you'll see texture. Sayumi Yokouchi harnesses that texture in work inspired by nature. Says Marilyn da Silva: "Sayumi Yokouchi uses found objects such as small, expendable components used by jewelers and elements found in our daily lives to create delicate yet provocative jewelry."

How she got started: I made my first silver ring in high school. Since then I wanted to become a jeweler.

Her training: I started at Cabrillo College in California, studying metalsmithing and jewelry making, in 1990. I earned my BFA at California College of the Arts in 1997. I



ABOVE RIGHT: **Brooch** (White Series),
2015, eco-plastic,
sterling silver,
2.4 x 3.3 x .4 in.

RIGHT:

Secret brooch (Gardens Series), 2014, felt polishing buffs, sterling silver, abrasive stones, bone, thread, coffee, 3.1 x 3.1 x 1.6 in.





received my MFA in metals at SUNY New Paltz, studying with Jamie Bennett and Myra Mimlitsch-Gray. In 2005, I studied goldsmithing with Robert Smit at Alchimia in Italy.

How she describes her work:

I start by collecting and isolating the moment when materials progress from their original form into something new and precious. Various forms from the natural world serve as an important point of reference in my work. I'm interested in how the human world relates to the natural world.

Why she makes jewelry:

To me, jewelry isn't just about sparkly diamonds in precious metal. It is the freedom of

material that I enjoy, in relation to the ability to handle the objects. Endless possibility in material use invites unlimited imagination, and the results can be very personal or public, yet they connect people to different experiences.

Her biggest reward: When I'm able to free myself in the process of thinking and making.

Her artistic influences:

Bettina Dittlmann, Tom Friedman, Tokujin Yoshioka, Cornelia Parker, Taiyo Matsumoto, Daniel Kruger, and Japanese classic literature.

What she's working on now:

I'm working toward a small exhibition this fall.

ANNA JOHNSON HOPES HER work serves "as a reminder of the kinship we share with all life forms." Her materials demonstrate her commitment to that idea. "Anna uses animal bones and teeth in such a beautiful way to illustrate the interconnectedness between humans and nature," Gwynne Rukenbrod Smith says.

How she got started: Jewelry making was my first hobby at 4 years old – sparked by a gallon Ziploc bag of my mother's, containing every color imaginable of embroidery floss. It was the only hobby that stuck. When I was in high school, somebody asked me what I wanted to do for a career, and the only thing I could honestly answer was that I wanted to make jewelry.

What makes her work unique:

Each specimen that I collect and incorporate into my work is unique by the laws of nature, and I try to translate them in a way that is true to their forms.

Why she makes jewelry:

Jewelry making is a quiet, challenging, and wonderful place

for me – a Zen, if you will. It reminds me to slow down and be patient, to problemsolve, to observe closely. The intimacy of jewelry is beautiful to me; there is a unique connection associated with it. Jewelry is meant to be held, shared with others, and carried with the wearer, and it is a means of self-expression. I love it, and I love making it.

Her biggest challenge: Some of the materials I like to work with are delicate or spiky, so making safe homes for them can be quite the challenge, but a fun one. The business side is also a biggie. I get stubborn; it's like getting a kid to do their homework – I never did my homework.

Her biggest reward: It's a three-way tie: the tremendous satisfaction I get when I successfully complete a piece that really challenged me, those moments when I am fortunate enough to witness someone really make a connection with my work, and the joy of getting to do my absolute favorite thing for my career.

BELOW RIGHT: **Mono-Elytra earrings,** 2015, jewel beetle wing casings, vesuvianite, rainbow moonstones, fine silver, sterling silver, 3.5 x 1 x .5 in. each





os (2): Kat Cole

"KAT COLE RESTRUCTURES discarded tins into a variety of wearable art that is fun as well as sophisticated – reminiscent of cities and landscapes," Karen Lorene says. Cole has moved around a lot, and as the view outside her window has changed, so has her work. One thing stays consistent, however: the interplay of architectural forms and distressed surfaces.

Why she makes jewelry:

I love the juxtaposition of angular shapes and weathered surfaces against the organic landscape of the body. I think of it as a similar relationship that built structures have to the natural landscape.

What makes her work unique:

Texas is the eighth state I have lived in as an adult. With each move, I have used the new environment to dictate the direction of my work.

Her biggest challenge:

Combining steel and enamel can be a complex process, and I am always pushing the work into new forms and techniques.

Her biggest reward: The lightbulb moment when you realize something new about the work. It's a rush when you have been working with a process or idea for a while, but then you turn a corner and you understand what you have been doing in a new way.

Her artistic influences: Helen Carnac was a huge influence on my work early on. She was one of my first enameling instructors and gave me permission to break the rules and try everything with enamel. Robert Ebendorf, as well: He encourages his students to find joy at the bench.

What she's working on now: A new body of work focused

A new body of work focused on Texas called Oil & Water.





TERESA FARIS HAS AN UNUSUAL partner in her jewelry practice: a cockatoo. The bird chews wood pieces, and Faris incorporates those in her metal forms. The result, says Susie Ganch: "Pieces of jewelry with specificity and detail that are immediately intriguing, interesting, and beautiful."

Her training: I went to graduate school at the University of Wisconsin-Madison and studied under Fred Fenster and Eleanor Moty. After graduating, I studied with master goldsmith and stone-setter John Strobel. I feel as if I chose the best possible scenario for instruction. Fred is a masterful technician, Eleanor is a groundbreaking conceptual thinker, and John is a worldrenowned craftsman and jewelry designer.





TOP:
Collaboration
with a Bird III, #14,
2013, sterling silver,
wood altered by a bird,
6 x 4 x i in.

BOTTOM:
Collaboration
with a Bird II, #15,
2012, sterling silver,
wood altered by a bird,
4 x 6 x .5 in.

What makes her work unique:

Working in collaboration with a non-human. Using metal, I respond to wooden objects that have been altered by a captive bird. Through this process, I have learned more deeply about connectedness, likeness, difference, marginalization, superstition, and anthropomorphism. I have witnessed non-humans performing repetitive movements, and I wonder if they find the same soothing aftereffects that I am rewarded with when working at the bench.

Her artistic influences: Yoko Ono and Karl Fritsch. I remember researching Ono's "instruction paintings" when I was a young student, and they were the first works of art that made sense to me conceptually. At that moment I understood the

importance of congruous material and content. Karl Fritsch's work is the epitome of that.

Her biggest challenge: Sometimes I make myself a ring or a pair of earrings as a way to turn off the constant rationalizing and judgment needed to make a piece "just right." Sometimes we need to research/read/write, and sometimes we need to make. I struggle with having those things happen simultaneously.

Her biggest reward: The making of pieces that drive me forward intellectually and skillfully. *Collaboration with a Bird II, #15,* was one of those pieces. For me it is about working on something long enough that things begin to naturally morph. The imagery and process become authentic.

Vincent Pontillo-Verrastro

Naturalesque

VINCENT PONTILLO-VERRASTRO combines familiar materials, such as wood and fur, with a plastic used in 3D printing. He uses that unexpected juxtaposition, along with his distinctive forms, to cast new light on intimacy – the intimacy of ordinary tools such as brushes, the intimacy of jewelry. "I find Vincent's work to be refreshing," says Arthur Hash.

How he got started: I began making jewelry in my first high school metals class at Interlochen Arts Academy in Michigan. I was a music major focused on the trumpet, and taking metals as my first visual art class gave me a hint of metalsmithing and contemporary art jewelry.

His training: After high school, I attended CalArts for music but later received my BFA in metal/jewelry design from SUNY Buffalo State College. Most recently, I have completed an MFA in metalsmithing and jewelry design at Indiana University Bloomington.

How he describes his work:

I have been researching the brush as a personal artifact. My MFA thesis exhibition, "Plume," compared the ubiquitous experience of brushing with the intimacy inherent in jewelry, which touches the wearer and, in turn, asks to be touched.

What makes his work unique:

Each of my works has been created by blending digital technologies and traditional hand-craft techniques. Polylactic acid is a fascinating medium that relates directly to the manufacturing process of 3D printing yet behaves like wax when brought back in to the studio to manipulate. PLA is a biode-

Gasconade brooch, 2015, polylactic acid, horsehair, mink, graphite, rareearth magnets, 8.3 x 7.3 x 2.8 in. BOTTOM RIGHT: Longe-longus brooch, 2015, polylactic acid, fox fur, mink, rareearth magnets. 3.7 x 3.3 x 2.6 in. gradable, compostable, 3Dprinting plastic that is originally derived from corn and soy. By altering the surface of

gradable, compostable, 3D-printing plastic that is originally derived from corn and soy. By altering the surface of each object, spinning PLA filament by hand to the thickness of hair, and working additively with a 3D pen, I attempt to reposition my work in a way that uses the properties of 3D printing to create a naturalesque and ambiguous surface.

Placing the naturalesque material alongside natural material such as wood and fur, I hope to engage my viewers in a way that provokes questions on materiality and discovery.

What's next: I recently accepted a position as assistant professor of art metals at University of Wisconsin-Stout, where I have begun teaching with my colleague Masako Onodera.



Photos (2): Courtesy of the artist

Hilary Sanders

Epiphanies

"HILARY SANDERS CREATED a body of work using graphite to make tactile, organic forms combined with metal, which can be used as drawing implements when worn," Marilyn da Silva explains. Sanders loves the feel of graphite – even as she laments its fragility and impermanence.

Her training: I received a BFA in jewelry and metal arts from California College of the Arts. I've also spent the years since school working for a number of jewelers, and I think of that as another kind of training.

What makes her work unique:

Many of my pieces are not quite wearable in the traditional sense (or even beyond the traditional sense), but I feel like they should be considered jewelry, because of the way they were made, the way the materials are treated, and how they are meant to be used. While they are capable of just being small sculptures, their tactility and relationship to the body are some of their most interesting and exciting features.

Why she makes jewelry:

Jewelry making is a very natural place of art creation for me. Its size and intimacy is suited to my quiet personality. The conventional tools and processes speak to the part of me that likes to engineer things.

Her biggest challenge: Making pieces that are durable enough to draw with. When the pieces are exhibited, viewers cannot help but try drawing with them when no one is looking. I love that people want to touch them, but I always fear something will break. I know that dissolution of the graphite is inevitable,



but the pieces were treated so preciously in their making, I haven't gotten to the point of letting go.

Her biggest reward: The epiphany moments, in which material, design, process, and an idea come together at the same time. My process is nonlinear, and these elements bounce around in my head separately for the longest time, which can be frustrating. When they come together, it's almost with a sense of relief that I can say to myself, "This is going to work."

What she's working on now:

Developing more traditional and wearable production lines of jewelry. Also, I'm working up the guts to make larger graphite-based work that I've been thinking about for ages.



TOP: **From the Gut** (**Feelers**), 2012, graphite, steel cable, nickel silver, wood, $7 \times 7 \times 4$ in.

ABOVE: **Creature/Brush**, 2012, 2mm graphite pencil leads, heat-shrink tubing, cotton yarn, nickel silver, 5 x 10 x 5 in.



STACEY LEE WEBBER, SAYS Arthur Hash, "uses an often predictable material, coins, in surprising ways. The objects she constructs have a certain level of absurdity that I continue to find interesting with every new piece she constructs."

How she got started: Pat

Nelson, professor of metals and jewelry at Ball State University, swayed me into the jewelry field with her high

energy and relentless excitement for lighting a torch. I was creative and eager to make art from an early age, but it was Pat who taught me the magic powers of the metals field and the drive and work ethic to be a successful jeweler and metalsmith.

Her training: I earned a BFA from Ball State University in 2005 and continued on to graduate school at the University of Wisconsin-Madison, earning an MFA under Lisa Gralnick and Kim Cridler in 2008. Then I completed a one-year residency

under Pam Robinson at Lillstreet Art Center in Chicago. And for the past five years I have been training on the job as a fine jeweler at Bario Neal in Philadelphia [page 18], working on engagement rings and wedding bands while developing close relationships on Philadelphia's Jewelers' Row.

Why she makes jewelry:

I often make jewelry to capture a moment of one of my more elaborate sculptural pieces.

Her biggest challenge:

The struggle to stay inventive and cutting-edge while making a living selling my artwork and jewelry.

Her biggest reward: The biggest reward is that short personal moment in my studio when I get a new piece finished and I can breathe a sigh of relief; it's just me and the art for a very small moment. After that moment, the piece gets released to the wild, and the opinions start coming. I live for that five minutes with a newly finished piece.

How she describes her work:

My work is earnest; it is a sincere expression of the struggle of the American working class. I use specific materials such as coins and screws and symbolic objects such as hand tools and flower arrangements to relate to a broad audience about their own personal journeys of finding success through long hours of manual labor.



dream Sleepless in Seattle, Polar Bear/Ice Floe, 2015, polymer clay micro-mosaic, 2010, micro-mosaic (glass, polymer clay, seed beads), enamel

on lampwork glass beads, sterling silver, aluminum, vinyl heishi

metalwork by Chuck

Cynthia Toops

Time-Tested

CYNTHIA TOOPS' PROCESS is meticulous and laborious. And, even among jewelry artists using polymer, her work is distinctive. "Cynthia practices craft at the highest level," says Mike Holmes. "Her micromosaic polymer brooches are a marvel."

How she got started: In 1986 my husband, Dan Adams, and I came across *The History of Beads* by Lois Dubin and began collecting beads in earnest. We started making beads and later jewelry to pay for our bead addiction.

Her training: I have a BFA in printmaking from the University of Washington. Unfortunately, I was not interested in jewelry in college. In 1986, while I was visiting my sisters in Hong Kong, they introduced me to polymer clay, and I have been working with it ever since. Most of what I do is trial and error, spending long hours with the material.

How she describes her work: My work, especially the micromosaics, is technically simple but very labor-intensive. Most of the pieces are figurative; they may be inspired by events or the title of a show or color combinations or an inspiring museum exhibition.

Her biggest challenge:

Right now my damaged vision (macular hole) makes it difficult to see at night, and by 10 p.m. my vision starts getting blurry.

What makes her work unique: What I make is what interests me at the moment, and even though some pieces involve a bit of research, the result is still my own drawing style. Also, the technique of micro-mosaic is very tedious and not very remunerative. It is probably not a wise career choice!

Crafted Lives / Roberta and David Williamson's home is an exquisite composition – like their work.

INTERVIEW BY Perry A. Price PORTRAIT BY Melissa Farlow



common ground





The couple installed this plaster mantel 30 years ago, in the first years in their home. It is adorned with porcelain busts and antique print portraits.

As students, they fired many of ceramist Jack Earl's porcelain figures, and, they reflect, "the experience left a lasting impression on us."

BELOW TOP: Abundance, 2012, is a set of sterling and steel spoons. Nature informs much of the couple's work; here, the single piece of coral evokes the same deeply instinctive response as a bright berry: Look.

BELOW BOTTOM:
A pendant finds its place among natural and antique objects. "We picture our pieces living in a vignette when not being worn, rather than being tucked away," the couple explains.

ROBERTA AND DAVID WILLIAMson met when they were just teenagers and have spent nearly 50 years together as collaborators with a shared vision of the world. As artists, they create jewelry and sculpture together, combining found and fabricated curios in charming, evocative assemblages. They apply this same vision to their home.

Over the past 33 years, the couple has made a modest ranch-style house in northeast Ohio uniquely their own – slowly and methodically transforming the interior and gardens into equal parts sanctuary and laboratory for exploring the careful compositions that characterize their art. Their home's densely layered vignettes, ever shifting in arrangement, are drawn from their own work and from their collections of art and ephemera.

To view this extraordinarily personal space as one of the shadow boxes the two artists frequently employ – accomplished on an immersive scale – is natural. The partners see no separation between how they live and how they work; it is

all one honest expression. "The work is who we are and how we live," says David. "We couldn't tolerate making something that didn't represent us."

You have created such a distinctive living space, which plays a central role in your creative work. How do you view your home?

David: One of the things we like to think of with our home is that it's almost like a living entity. It changes. It's where we create compositions and live with them and alter them and move things around – current work, past work – within that vignette vision that we do.

We don't put things [in one spot] and expect them to stay there for years; we know things are always in transition. And we find a lot of inspiration for the work through what we see materializing in our home. There might be a color, for example, that serves as an accent, and then trickles down into the pieces we design.

Roberta: Our home is such a special environment because it







The couple's expression of beauty is grounded in honesty. "The work is who we are and how we live," David says.

The living room vignettes are full of memories and meaning. On the side of an early Shaker-style cupboard (foreground), a vintage specimen box holds sterling silver stickpins the couple made and a leaf collection trompe l'oeil artist Ron Isaacs gave them. Roberta's childhood stool, where she studied, read, painted, and played piano, sits in front of a cabinet displaying some of the couple's vast collection of English ironstone china.



Nature – abundance, imperfection, beauty – is a rich and continual source of inspiration for the couple, who have transformed their lot into a lush garden. "We are always trying to find ways, even in winter, to bring nature into the home," David says.

BOTTOM LEFT:
The couple dug this pond some 25 years ago, at a time when David's mother was ill. "I had all this adrenaline and worry about her," he recalls, so "one day I went out and started digging this vision of this pond." It has become a restorative place of serenity and memory.

BOTTOM RIGHT:
The couple loves the folk-art quality of these concrete deer lawn ornaments. "Often we will have 10 to 15 deer sleeping in our front yard at night," they say.





is really the place where we think about everything. David and I talk to each other constantly – and in talking in our environment about the things we're viewing, we come to revelations all the time. We are constantly learning not only about how we see things, but also how we arrange things. It's all sort of a picture of who we are.

How has your home changed over time?

Roberta: Over the years, our home has changed tremendously.

Everything is redone from the way it was. We've ripped out paneling... put up molding... even just the basics, like the decorative fireplace, used to be midcentury modern.

David: Yeah, it would have been something that would be very popular today.

Roberta: But we love that process of changing it more to what our vision is. Even early on, when we were looking for a home, we knew it had to be a place where we could make it a special environment and transform it.

Why is that transformation so important to you?

Roberta: We like to use the saying, "Beauty surrounds you." With beauty there's a sense of peacefulness. It enables us to feel at home. And it is in that peacefulness that we observe nature, relationships, composition, form, and connections. It allows us to be creative and have open hearts.

David: We would not say that this is what beauty is to everyone, but it is our personal expression of what beauty is to us. The vignettes in your home are composed of your own creations, but also of objects you've collected over decades. Early on you developed an affinity for tramp art, expanding to African masks, Japanese prints, and more. How do you find a sense of cohesion?

David: As we evolved through these different genres of art, it has been a very gradual process. The roots of the collection might be there, but it's just one piece here, one piece there, that you're able to find. And then all of a sudden, we'll notice, for



A pair of the couple's lamps grace the cheery front entryway. The Williamsons have been making lamps for more than 25 years. They collect painted tins, and when they see a narrative – and only then – they assemble a lamp.

BOTTOM LEFT:
A guest bedroom's cabinets contain ephemera and specimens at the ready for vignettes, including quail eggs and a funnel that Roberta's father, a tinsmith, made as a child. The 1927 tin bird, when wound up, pecks at sterling silver seeds the couple made. The large tailor's scissors bear engraved advice: "Be Careful."

BOTTOM RIGHT: A vintage aquarium holds a statue from Roberta's childhood, reindeer moss, and a cloth primrose. The vignette changes throughout the year.



example, that all of the little white sculptures that we have accumulated over the years suddenly have a real presence in our home.

People often say, "Where do you find this stuff?" You just have to have that awareness – that if you're out somewhere, and you connect with an object, to be able to bring it home. But it is a long process.

Are there common denominators in what you're attracted to?
Roberta: One is that we have always focused on the portrait.

Even in the tramp art, [what we were drawn to] was often a carved figure or a portrait. We have always focused on the face.

David: To me, it's really transporting when you look at a portrait – you look at the eyes. When we are looking for material for our work, we really focus on the gaze of the eyes and what they might be thinking about at that moment.

You also seem to work within a very selective palette. Roberta: We feel that helps us to focus and maybe glorify the things we look at with the composition.

It didn't always used to be that way. There were periods when everything was really brightly colored; as we get older, there is more and more trying to simplify that color palette. Now anything that is too bright we have a difficult time with, unless it kind of fits into the vision of what works for us.

Speaking of your vision: You own the work of many other artists, including Nancy

Crow, Mara Superior, Jack Earl, and Brian Murphy and Randall Darwall. How do you approach having other voices in your space?

Roberta: We love other artists' work. There's an energy we get from it. But sometimes we have to put it in areas that are not part of the work we are doing in our home, if that makes sense. We have a Nancy Crow quilt; it is incredibly vibrant and beautiful, from her Bittersweet series. We adore it, and yet it is not part of the personal work that we are doing.



David: It moves around the house frequently to different locations, because it is powerful, and we like to see how things just like the small vignettes look in different areas. And sometimes, we really just have to rotate things - put it away for a while and bring it out later.

What is it like when you invite someone into your home for the first time?

David: We don't have many people come through, but a typical response - and tell me if I'm wrong about this, Roberta is people will come in, and we'll think our home is beautiful and interesting, but they won't say anything. They'll walk through and look at things and be very quiet, and then we start getting self-conscious. Do they think it's nuts? Or too cluttered? And then we find out later that they were just overwhelmed by the visual stimulation. That they want to come back and just pore over things, because at first they were just overwhelmed.





To us it's not overwhelming at all; it's just how we live and how we think. There is no real separation between how we live and who we are and what we do. It's all one big thing that works together, that makes us whole.

Perry A. Price is the American Craft Council's director of education. Senior editor Julie K. Hanus contributed to this story.

A major display of the Williamsons' work at SOFA Chicago was conceived here, in their guest bedroom. "We love the idea of creating special little museums under the domes," they explain. The jars have elaborately fabricated sterling silver lids featuring little porcelain figures; inside are flower brooches and pressed leaves.

A tabletop vitrine holds porcelain busts and a clear vase for a plant with bare roots - a motif throughout the home and garden. "We love seeing the structure of the roots," the couple says. The porcelain swan on the table was a gift from the ceramist Mara Superior.

BELOW LEFT: In the vignette Two Trees, little glass vases hold a pair of rooting trees, next to altered antique scissors and a tiny leaf stickpin, while the porcelain hand pendant cradles an etched copper moth.



The lesson of the couple's home: Find your beauty, and surround yourself with it. Their home "is a space that nurtures us as artists," Roberta says.

The display on an old folk-art desk in the living room changes daily. On this day, treasures include a large brooch the couple made during a *Craft in America* episode shoot and a pair of scissors altered with sterling silver insects and engraved with the words "Secret Garden."

Ewer photo: Peter Pincus

multi FACE Ted

Skill, vision, grit, humility: Peter Pincus strikes a balance.



story by
Sebby Wilson Jacobson

portrait by
Matt Wittmeyer

Ewer, 2014, colored porcelain, gold luster, 13 x 6 x 5 in.

SPINNING ON A POTTER'S wheel, the hunk of stiff clay slowly blooms into a shallow bowl, then swirls up into an elegant vase.

This transformation would be central to the creative process for many ceramic artists. But for the 32-year-old huddled over this wheel, his left arm deep inside the vessel as his right hand shaves the outside to conform to a cardboard template, this is only the beginning of a complex, 100-hour process involving dozens of tools and materials, and myriad techniques. Before it is over, this gray, thick-walled, 13-inch-tall stoneware pot will be cast in

RIGHT: Of all the qualities Peter Pincus brings to his art, patience might be at the top of the list. A typical urn takes more than 100 hours to make. plaster, the mold will be cut apart with a bandsaw and reassembled into a new form, tinted slips will be carefully applied, and a gleaming, vibrantly colored, elaborately patterned porcelain vessel will be born.

"Porcelain is very pretty, but bad for forming," Peter Pincus explains while pricking air bubbles on the pot. "So I do forming in stoneware and firing in porcelain, creating a handshake between the two using plaster."

That's a simple summary of a mind-bogglingly byzantine process that has earned Pincus admiration in the ceramics world. But what it yields –

urns, vases, cups, and bottles whose elegant 17th- and 18th-century forms throb with 21st-century edginess – are increasingly gaining the acclaim of curators, collectors, and gallery owners.

Lewis Wexler, co-owner of the eponymous Philadelphia gallery, says that when he first showed Pincus' work, at the Collective Design fair in New York City this past spring, a pair of his urns were "showstoppers" and sold immediately, for \$6,800.

"We have had interest in his work from the design, ceramic, and contemporary art communities," Wexler says. "Peter is successful in combining a



very strong graphic quality with a true understanding of the classic vessel form."

Pincus has "moved the needle" beyond traditional ceramics techniques and aesthetics, says Sheldon Chester, a Minneapolis collector who purchased his first work by Pincus at the 2014 American Pottery Festival.

Chester, Wexler, and others laud Pincus' pieces as the "brilliant," "mind-blowing" work of an audacious, obsessive virtuoso who works at least 12 hours a day.

But they describe his personality in very different terms: sensitive, generous, guileless, grateful – and cheerful.

That's how his wife, Laurie, describes him, as well. "He is as happy throwing a form on the wheel or doing color work as he is grocery shopping with me and the kids on a Friday after work."

The vase he's building this morning, under the glare of fluorescent lights in the cinder-block basement of his 1950s ranch house in Penfield,

outside Rochester, New York, is destined for one of the half-dozen shows he's participating in this fall. That's when he'll also resume his second year as visiting assistant professor of ceramics at Rochester Institute of Technology's School for American Crafts.

"It's all too much, but when you're young you try to take on all the opportunities you can," Pincus says of his career. Over the past three years, he's been in 52 exhibitions, taught at a

local arts center and two colleges, served as a visiting artist and lecturer at a dozen other colleges, begun selling his work online and in several top galleries – and become the father of two.

A STACCATO OF THUMPS AND squeals from the floor above announce that his daughter, Evelyn, 3, and son, Britton, 1, have arrived with their grandmother. But Pincus, now coiling aluminum flashing into a

Pincus' work
weds a deep
understanding
of the classic
vessel form
with modern,
graphic edge.



LEFT: Urns, 2015, colored porcelain, gold luster, 17 x 17 x 8 in.

RIGHT:
In the big picture of ceramics, Pincus has "moved the needle," says Minneapolis collector Sheldon Chester, who acquired this pair of 30-inch-tall urns this year.





Bright, crisp, kaleidoscopic: "Color can be a conduit," says Pincus, a way to draw people in. cylindrical mold to place over the vase on the wheel, seems to hear only the music playing in his studio: the Punch Brothers' progressive bluegrass.

After a recent concert by the group, Pincus, an amateur mandolin player, gave one of his vessels to Chris Thile, the quintet's lead man and mandolinist, who next year will succeed Garrison Keillor as host of public radio's *Prairie Home Companion* and who won a
MacArthur Foundation "genius
grant" in 2012.

"I aspire to approach through ceramics the level of complexity and clarity that he achieves with music," says Pincus. "And boy, would I like a MacArthur," he adds with a laugh.

For now, he'll have to settle for the praise of esteemed

ceramists such as Wayne Higby, who taught Pincus as an undergraduate and graduate student at Alfred University.

He compares Pincus' intense focus and discipline to that of an Olympic speed skater.

"For athletes, visualizing the finish line helps you get there. Peter can visualize something at the end and strategize how to get there."









Even more impressive than Pincus' multi-step process, Higby adds, is his sheer dexterity with materials. "He can pass on the choreography to his students, but he is Fred Astaire in his steps."

Snowboarding, rather than dancing or skating, is what Pincus relates to.

As a lackluster student in a competitive suburban high

ABOVE:
Pincus made these
21-inch-tall vessels for
a recent show at Ferrin
Contemporary. He
essentially applies tinted slip from the inside
out, so that each hue
obscures the edge of the
previous one; in effect,
he works blind.

TOP RIGHT:
The View From
Here, 2014,
colored porcelain,
18 x 45 x 12 in.

Cup set, 2015, colored porcelain, gold luster, 6 x 4 x 4 in. each

BOTTOM:
Bottle/cup sets,
2014, colored porcelain, gold luster,
13 x 4 x 4 in. (bottles),
6 x 4 x 4 in. (cups)

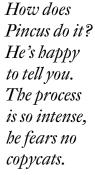


LEFT: **Tint,** 2012, colored porcelain, gold luster, 6 x 15 x 7 in.

RIGHT: **Vases**, 2015, colored porcelain, gold luster, 22 x 20 x 9 in.

Bottle, 2015, colored porcelain, II x 6 x 6 in.

BELOW: Blue Line Shift, 2012, colored porcelain, II X 22 X 12 in.



school near Rochester, Pincus dreamed of becoming a professional snowboarder – until, at age 16, he took an art class.

"I saw someone at the wheel and became obsessed with it," he recalls. "A part of this was the majesty of the wheel and seeing something come out of this lump."

Working at the wheel also transformed Pincus. He became a focused, ambitious student who went on to earn his BFA in ceramics and metal fabrication at Alfred in 2005, work as an artist in California, and return to Alfred, where he got his MFA in ceramics in 2011. He then worked in metal production, helped manage and develop the Turk Hill Craft School (a ceramics center), and taught at Roberts Wesleyan College, both in the Rochester area.

He still snowboarded occasionally until seven years ago, when he dislocated his left elbow. "It seriously altered my ability to make things."



Although he eventually recovered, he gave up snowboarding – at least for now. Yet he still relishes its similarities with ceramics: "There's a directness to it. It's a oneman sport – you have no one to blame but yourself. ... You can learn the process, the skills. The work is never done – you have to care for it like [you would] a kid."

And both are "very physical and very expressive – and extremely risky," he adds.

"But with ceramics, you have something to show for it at the end."

AFTER MIXING 39 POUNDS of plaster with 13 quarts of water, Pincus carefully pours the pancake-batter-like sub-



stance around the pot in the aluminum mold while slowly spinning the wheel.

"I need to let it stiffen up a bit," he says, and heads through the adjacent laundry room and upstairs to help his mother-in-law, Cathy Thorpe, settle the children for their post-lunch naps.

His own father left home when Pincus was 2½; his sisters were 5 and 8. They were reared by their grandmother and by their mother, Patricia Pincus, who worked several nursing jobs to keep her brood in Pittsford because of the pricey suburb's excellent schools.

A major motivation for his own work nowadays, Pincus often notes, is his commitment to providing for his own family. "Before I had kids, I wasn't that interested in selling my work," he says. Now he does all he can to expand and diversify his career, recently hiring two studio assistants, for example.

He's also mindful of his audience – of giving his work the widest reach possible. His palette is influenced not only by artists such as Josef Albers, but also by popular culture. "The vessel is a fairly academic pursuit. It can be off-putting to those not in the arts sphere," Pincus explains. "Color can be a conduit, a way to invite them into your world."

He has also experimented with social media, recently selling \$2,000 worth of work in 20 minutes via Instagram.

"That made me wonder whether social media killed the traditional gallery model," Pincus says. "But my recent experiences with Lewis Wexler and Leslie Ferrin [of Ferrin Contemporary] have proven that gallery owners have access to a different level of collectors and connoisseurs than artists could gain on their own."

"If you're trying to make a \$15,000 piece, you need a team.



It's not possible without galleries who believe in you."

A major player in his current success is his former advisor at Alfred, noted ceramic sculptor Anne Currier. "Anne is one of the most important people to me," Pincus says. "I would not be able to support my family if not for Anne, for our time together."

Currier is the one who encouraged him to experiment with the use of tinted slip-casting to embed colors, he recalls. She recalls also urging him to take his penchant for the decorative and the elegant "to the edge, and have utility be marginal."

"What he has done with it just blows me away," Currier says. "There's a subdued cacophony that's going on in his work. Look at those color combinations: How much more raucous can you get? But the structure is holding it all together."

"Peter's work grabs your attention and makes you think, 'How the hell did he do that?' But it just sits there and says, 'You don't have to know. Just look at me."

Back in his basement studio, Pincus examines the aluminum-encased plaster mold. "This is bad. It's offcenter," he says, clawing out gobs of clay so he can examine the interior.

"The question is, can I make it look like it's on-center, because I've invested all this energy?" He spins the empty plaster mold, smoothing its surface with a wet sponge and sandpaper.

"Maybe I could cast around it – I do need a base for another form," he mutters as he heads to his drawing table and begins sketching.

peterpincus.com Sebby Wilson Facobson is a freelance writer, editor, and teacher in Rochester, New York.

Concept

Before Pincus starts constructing an urn, he homes in on its form. He develops (and ultimately constructs) it in parts, segmented along horizontal lines.





Color Work

Pincus applies the first color of porcelain slip (liquefied clay) to a piece of his plaster mold. (He must repeat this whole color application process for each mold piece, before banding them together and casting the object.)

OPPOSITE, TOP LEFT: Pincus has cut through the gray slip and is peeling away the excess. What's left is a neatly defined edge, ready for the next color.

OPPOSITE, TOP RIGHT: After applying the next tinted slip - this one a powder blue – Pincus cuts its edge. Faintly visible in the wash of blue is the ridge where the gray slip ends.

RIGHT: After a few more appli-

cations, Pincus pulls the slip, almost like a skin, away from the mold to give us a peek. If this were a real piece, he'd leave it in place, getting his first look only after casting is complete.



AFTER YEARS OF EXPERIMENTAtion. Peter Pincus has devised the following recipe for patterned porcelain vessels. Essentially, it's as if he brushes layers and layers of paint on a canvas, and when the paint is dry, peels away the canvas, leaving a freestanding painting.

He offers these instructions freely – but with a warning: Each step (based on a typical urn) entails a plethora of substages, tools, and materials. "Every stage is tedious and laborious and long," Pincus says. "It's a beast." And not a lucrative beast, either, as you can see by the time required (and the perhour profit, revealed at the end).

1. Templating / 3 hours Sketch vessel shapes until the perfect "icon" emerges.

Translate the form into separate segments (for example, foot, body, and finial). Examine, tweak, and convert into cardboard cutouts.

2. Moldmaking / 30-50 hours

Begin by throwing a stoneware vessel on the wheel, pausing often to measure the form against the cardboard template. Put a collar of aluminum flashing around the clay piece, sealing it to the wheel with a thick gusset of plaster. Mix up more plaster, and pour it into the void as the wheel spins.

When the plaster is hardened, peel the stoneware clay out of the new mold and smooth its interior. Mark angled cuts, then slice the mold into pieces with a band saw, discarding portions to create a narrower,







The Reveal



ABOVE:
After the color work is done, Pincus bands together the mold, fills it with untinted slip, lets some fuse to the tinted-slip skin, and pours out the rest. Here, he gently pulls the mold off a completed vessel.

RIGHT: The interior layer of untinted slip thickens the walls of the pot.



enhanced form. Smooth the remaining plaster pieces against a block of sandblasted glass until they fit perfectly together. Cast top and bottom plates out of plaster to finish the mold. Repeat for the other segments.

3. Drying / 1 to 3 days

To ensure the mold pieces are dry so they can absorb moisture from the slip, arrange on a table between blasting fans.

4. Color work / 10 hours

Prepare the color palette by mixing powdered mason's stains with porcelain slip. Take a piece of the mold, and pour or brush on the first color.

When the slip has dried to the texture of skin, scrape off the excess from the sides and back of the mold section. Using an X-Acto knife, cut through the slip to designate the color's edge. Peel off the excess slip, sponge the mold surface, and apply the next color. Repeat until you have the desired layers and patterns.

When the colored slip is all dry, fit the mold sections together and secure them with straps. Fill the mold with more porcelain slip, and let it sit for 20 minutes, so the plaster absorbs moisture and a layer of porcelain fuses to the skin of tinted slip.

Pour out that final slip, and let what remains dry. Unband the mold, and carefully remove it for future use. Trim and smooth the form.

5. Bisque firing / 16 hours Fire the forms at 1,888° F.

6. Wet sanding / 3 hours

When the pieces are cool, smooth any rough spots with wet sandpaper.

7. Glazing / 30 minutes

Apply a coat of clear glaze to the interiors (and any exterior surfaces that will have luster).

8. Firing / 9 hours

Fire the pieces again, this time at 2,250 degrees F.

Lustering / 4 hours

When the pieces are cool, brush the designated sections with syrup-like gold glaze. Fire them – one last time – at approximately 1,300 degrees.

10. Sanding / 30 minutes Smooth any rough surface

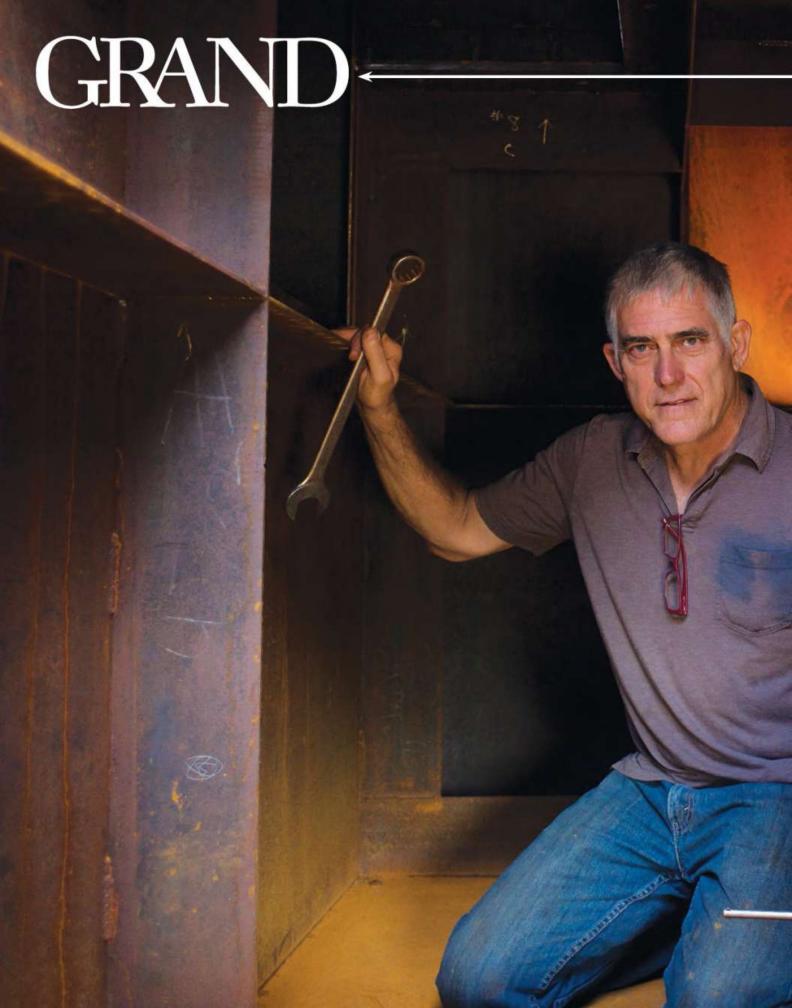
Smooth any rough surfaces using wet sandpaper.

11. Gluing / 2 hours

Fasten the urn's segments together with marine-grade epoxy. After the glue cures for a day, sand the junctures, tape them off, and rub in a coat of tinted epoxy – as if applying caulk – to ease the transition between the glued parts.

12. Finishing / 1 to 2 hours Once again, sand and sand.

Pincus figures that – after accounting for expenses, from materials and employee salaries to shipping and gallery commissions – he earns between \$15 and \$20 an hour. Asked why he doesn't patent his process, he replies, "You would have to be crazy to choose to do this for a living." ~swJ











LEFT, ABOVE: To produce grand sculptures such as Old Growth, Haley collaborates with a staff of assistants, a practice he once viewed with trepidation. "I'm a pretty private person," he says. "For years I preferred to work alone." But, he adds, "I've really come to not only depend on assistants, but to value that relationship and their input. I don't think it's terribly healthy to always work alone."

TOP: Haley designed his first public sculpture when he was a teenager, hired by a newpaper in his native Kansas. HOSS HALEY WORKS BIG.

We're talking huge, as in 40 feet high and wide – the dimensions of his latest public art project, a 25-ton outdoor steel sculpture commissioned by the city of Charlotte, North Carolina, for its airport. It's his largest piece to date, and even he finds it a bit overwhelming.

"There's a lot going on there. I have to say it's the most I've taken on," Haley says of *Old Growth*, a treelike structure of interconnected steel boxes meant to suggest the majesty of a giant oak. Watching it take shape as he and his crew built it over the summer, he couldn't help feeling a sense of wonder. "I know the piece intimately, but at the same time, when I'm in its presence, it's a complete mystery to me."

It takes serious control to do what Haley does, adapting industrial machines and methods to fabricate steel and bronze into huge coils, spheres, curves, ripples, and geometric compositions. The challenge is finding ways to stay loose creatively — to respond to the material, let a design reveal itself, "participate in the work and yet allow for it to have a life of its own."

Born in 1961, Mark Haley was "a chubby little kid with a big cowboy hat" when an uncle nicknamed him after the character on the TV Western *Bonanza*, and it stuck. He grew up in Kansas on his family's wheat and cattle farm. Looking back, he sees in that landscape the genesis of his monumental approach.

"Everything out there is either macro or micro. I remember working the fields and seeing grain elevators coming off the flat plain, a sky so vast you could see the curve of the Earth. Then stopping and watching a bug crawl across the ground. In that environment there is no middle. It's all giant or tiny." Like his work today: He does tabletopsize studies along with huge pieces but feels his ideas don't translate well on a scale in between.





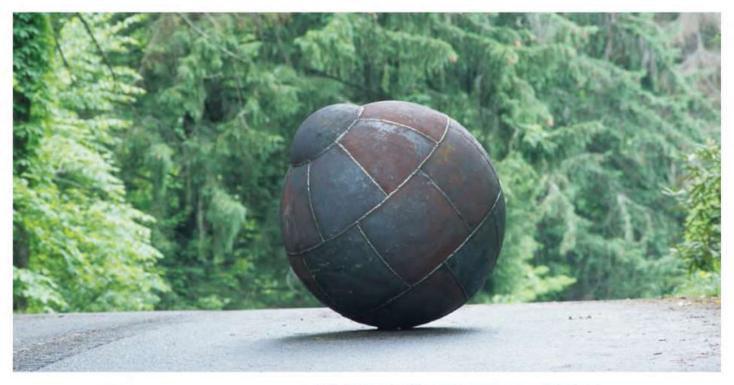


TOP: Integrity, a 2006 piece, was commissioned for the Mecklenburg County Courthouse plaza in Charlotte, North Carolina.

MIDDLE:
"My tendency is to really plan things out," says Haley. With his Torics series, he sought to inject a sense of randomness into carefully engineered objects.

BOTTOM: White Ripple, acquired by the Mint Museum in 2014, uses scraps from washing machines bent into a gentle sinewave pattern.

The challenge is staying loose creatively, responding to the material and letting a design reveal itself.









ABOVE:
For Haley, a sphere
is magical. "It's so darn
seductive," he says.
"No matter how big the
form is, it sits on one
spot, one point – touches
the ground on one tiny
spot – and, because
of that, it always looks
like it's just about to
roll away."

LEFT (2):
Growing up on a farm,
Haley has always felt at
home around machinery.
He's built his own industrial tools, including a
100-pound hydraulic
press and a small crane.
Here he pounds junkyard washing machines
into shapes that resemble oversized crumpled
paper notes.

FAR LEFT: Elliptical Coil, 2010, Cor-ten steel, 6.25 x 2.9 x 3 ft.

OPPOSITE: **Cycle,** 2012, repurposed steel, 11.7 x 5 x 6.5 ft.

o82 american craft oct/nov 15

He was always comfortable in the farm shop, around machinery. "My father was a bit of an inventor, always dreaming up the better mousetrap, the better plow. I just kind of took to it," he says. For "some peculiar reason," he got interested in art, too, and played around with sculpture. "It was an internal yearning, I guess."

When he was a teenager, the local newspaper wanted a sculpture outside its office. "Someone knew of this young kid out north of town that messed around with such things," says Haley, who was hired to design and build a 32-foot stalk of wheat out of Cor-ten steel. "The night after I installed it, the winds kicked up to 70 miles an hour," he recalls. "I barely slept. I went out there the next morning, and the wind was still howling. And my sculpture was just sitting there, waving in the wind, like a perfect little piece of wheat." It's still there.

Other commissions followed, and after high school Haley decided to pursue creative metalwork. "I was the one who was going to stay on the farm. But I knew [art] was where I needed to go." He spent six years working for renowned blacksmith Tom Joyce in Santa Fe before striking out on his own. By the late 1990s he was an artist in residence at Penland School of Crafts in North Carolina; in 2000 he moved to nearby Asheville, where he made small, architecturally inspired metal vessel forms. They sold successfully in galleries, yet he felt restless.

"I loved the craft, loved pounding on hot metal," he says. "But it wasn't serving my creative side, my impulses, thoughts, ideas. And my ideas were getting bigger."

One day he watched two men with a crane build a golf-ballshaped water tower by lifting plates one by one and welding them into place. He had an epiphany: "I thought, really, the only limitation on scale is how many pieces. I could work infinitely large with that mindset.



2011 drawings (2): Ken Pitts Studio / Studio photo: Michael Mauney / All other photos: Hoss Haley

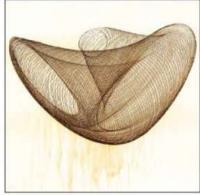
At first glance, these appear to be digital renderings. But they are physically drawn by a machine that paints or scratches on metal, with a built-in random element.

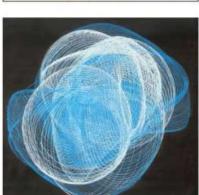
CLOCKWISE FROM TOP LEFT: **Machine Drawing OII,** 2014, enamel paint on steel, 4 x 4 x .2 ft.

Machine Drawing, Red and Yellow, 2011, industrial paint marker on steel, 4 x 4 x .2 ft.

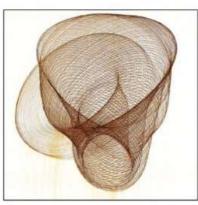
Machine Drawing 009, 2014, enamel paint on steel, 4 x 4 x .2 ft.

Machine Drawing, Blue and White, 2011, industrial paint marker on steel, 4 x 4 x .2 ft.











Haley built his drawing machine as a side project in 2010. It continues to mesmerize him. "You can sit there and watch that thing forever, because you never know quite where it's going to go."

So I set about finding a new way of working."

Haley's resolve became reality. Today, his studio in Asheville is equipped with tools he custom-built from scratch, including a 100-ton hydraulic press and his own small crane (he'll hire a pro for heavier lifts), plus a couple of "really solid" employees. When he's not in the shop or installing a piece on site, he's often at Penland, an hour away, where his wife, artist Leslie Walker Noell, is director of programs. (They met there and now have a son, 8.)

Several times a week, he visits a local scrapyard for raw material. After the economic crisis of 2008, he saw the rich pickings of structural steel remnants and other industry castoffs disappear almost overnight, leaving behind an endless supply of washers, dryers, and other consumer waste. With no more I-beams to be had. he started playing with the thin white appliance metal, creating a series of works that resemble big balls of wadded-up, tossed-out paper - a comment on consumerism and disposability. Such forays, like the computer-driven drawing machine he built a few years back, sustain Haley's big vision.

"So much of what I do comes from limitations," he reflects.
"I think that's why I have a certain comfort level with public art, because public art is nothing but limitations" – safety, physics, bureaucracy, sometimes a theme. "I'm figuring out what the parameters are and then seeing how hard I can push against them." Experience has taught him to keep it simple – to not get bogged down in technique, important as that is.

"I'm always looking for the direct path. I think it requires getting out of your own way. Not letting the craft get in front of you. Giving up enough so that you can just be on for the ride."

hosshaley.com

Joyce Lovelace is American Craft's contributing editor.





Tim McCreight
The Maine resident has
been a metalsmith since
1970. He is also a teacher,
as well as an author and
publisher of books on metalworking and design.



Back to the Future

Two decades ago, the invention of a clay-like material forever expanded possibilities for metalsmiths.

INTERVIEW WITH

Tim McCreight **By** Monica Moses

Yarmouth Island, Maine, 2010, fine silver, 1.5 in. high

IN AUGUST 1994, MATERIAL history was made, and Maine metalsmith Tim McCreight had a seat at the table. He was among a handful of people who met with representatives from Japan's Mitsubishi Materials Corporation about a clay-like substance, made of metal powder, water, and binder, which, when fired, became solid fine silver. The executives were eager to introduce it to American jewelry makers.

Today, thousands of artists, many of whom have little or no background in traditional metalsmithing, use metal clay. We asked McCreight, who works with metal clay as well as traditional metals, to tell us about the beginnings of this groundbreaking material.

In 1994, you and master jeweler Ron Pearson met with two Japanese executives about the material that has come to be known as metal clay. Did you imagine at the time the potential of the material?

No. We met with these two guys in Ron Pearson's kitchen. And they were describing something that looked like clay but was actually silver. I thought,

"Is there a language issue here?" Because it sounded like they said it looks like clay and it turns into silver, which is impossible. And so we started with disbelief.

Then they were showing us work. There came a point when the table was pretty much covered with 75 or 100 small pieces of jewelry. And everybody was hunched over the table, and I remember sort of rearing up and straightening up my head at the same moment Ron did. We made eye contact. And what I read in his eyes was "This stuff is pretty ugly. But



River Rocks ring, 2013, sterling silver, copper, river rocks, diamonds, 1.2 in. high



Untitled, 2014, sterling silver, 2.3 in. high

if what they're saying is true, this is pretty fascinating."

They had duplicated what I would call Avon jewelry, just sort of run-of-the-mill, lowbrow, kitschy jewelry. I thought, "If it's not about the product but about the process, this could be really exciting."

What happened next?

They gave me some silver clay to experiment with. I made a bunch of little things, little animals, squeezing things with my fingers. I put them in the kiln I had, a regular electric jewelry kiln, and went away for a

couple hours and came back. And the whole kiln was just full of little balls of silver, because I had melted it.

I still hadn't wrapped my head around that it was metal. It wasn't like a mystery or they hadn't explained it, but still it didn't register to me that I had to be worried about it melting.

You were still figuring it out. Now, after that first meeting, you and Ron persuaded the executives — who wanted to know how to appeal to US jewelers — to fund a week of material research at Haystack Mountain School of Crafts with 14 other metalsmiths. The group included luminaries such as Sharon Church, Eleanor Moty, J. Fred Woell, Myra Mimlitsch-Gray, and Jack Prip. What happened there?

It was a dream team, unquestionably. And we worked hard. They sent over two guys from Japan, one from marketing and one from the technical side. The latter was basically the technician who physically made the metal clay, who mixed up the recipe and produced it.

So these two guys were there, and we worked them

to death. We'd be up first thing in the morning and late at night. I can say proudly, looking back on it, that at least two or three of the fundamental things that are still being done with metal clay were invented or discovered at that one-week session.

What were those things?

Sharon Church was frustrated because the clay was drying fast. So she said, "I'm going to just sort of pre-form something, get a general shape. I'm going to purposely let it dry. And then I'm going to work it with files and sandpaper and chisels."

ORIGINS



Fougères Bébé, 2014, sterling silver, 2 x .8 x .7 in.

Terry Kovalcik

The New Jersey artist and teacher's work has been recognized in more than 20 books and publications.



The Colorado artist, author, and teacher was one of the first Americans to make jewelry with metal clay. She served as executive director of the Precious Metal Clay Guild in its early days.



Granary with Triple Silos, 2005, sterling silver, fine silver. 2.2 x 1.8 x 1 in.



Blossom, 2014, sterling silver, 1.1 x 7.2 in.

It's hard to imagine how radical that is, because a lot of us work that way with the material now. And Mitsubishi had been working for three or four years to create a material that would stay pliable as long as possible. They never would've gotten to the place of saying, "Here's another way to work it." That was pretty huge.

Chris Ramsay came up with the idea of mixing glass powder enamel - into the clay and created a hybrid material that was neither metal nor clay. And Jack Prip did something similar with earthen clay. He mixed up

clay in silver and, again, created a hybrid material.

Twenty years later, what has surprised you about metal clay?

Originally, I would have thought that traditional jewelers would have embraced it more. It turns out that to convince working metalsmiths that metal clay is not a product of the devil and not a convenience product and has something to offer to them has been a heavier lift than we expected.

What are the advantages of metal clay?

They are: a quick learning curve, low initial investment in tools, quick turnaround, and - and this is the most important one there are some looks that can be achieved with metal clay that are difficult or impossible with traditional means.

What are the disadvantages? What can't it do?

It doesn't lend itself to very fine work. I don't think you could do filigree or very, very fine, very thin sheet work. There's a limit.

What do you see as the future for the material?

There is a generation coming up for whom metal clay will take its place as just another way to make jewelry. You can forge. You can cast. You can do repoussé. You can do metal clay. It'll be one of those things. We're going to see more of it on Etsy. We're going to see more of it in the magazines. We're going to see more of it in the high-end galleries. So is it taking a while? Yes. Is that to be expected? Absolutely.

metalclayguru.com Monica Moses is American Craft's editor in chief.





Who do you know? Help us find emerging makers!



The American Craft Council's popular new Hip Pop program is a great way for early-career artists (of any age!) to break into the established craft show market.

AMONG THE BENEFITS:

- Access to a well-educated and affluent customer base of more than 50,000 show attendees
- · A supportive community of fellow emerging artists
- Save money! Hip Pop's smaller spaces are moderately priced.
- · Booth structure and lighting are provided.
- Strong marketing and PR support

If you or someone you know is interested, contact Hip Pop program manager, Lindsay Noble, at hippop@craftcouncil.org

WIDE WORLD OF CRAFT



ogo american craft oct/nov 15

STORY BY Diane Daniel

Eindhoven, Netherlands



Once a factory town, this Dutch city now serves as a welcome home for a burgeoning community of designers.

WIDE WORLD OF CRAFT



DESIGN ACADEMY EINDHOVEN
Remy van Zandbergen's Silkscreen Factory – the set for a stop-motion animation that depicts the printing process – was among graduate projects at Dutch Design Week 2014.

their innovative and unconventional product designs, with most top retail stores and collectives based in Amsterdam. (Think Droog and Moooi.) But many designers get their start at Design Academy Eindhoven, some 75 miles southeast, and lately more are staying put, contributing to the city's rebirth.

Paradoxically, Eindhoven isn't much to look at, which perhaps is part of its appeal.

"It doesn't appear so nice from the outside, and I think because of that we have more edge and determination," says Cecile van der Riet, who manages Yksi Store, the city's most comprehensive retail design shop. "In Amsterdam, everyone watches what you do. Eindhoven could develop itself more freely because no one was watching."

The manufacturing giant Philips was responsible for the original growth, and ultimate decline, of Eindhoven. The company started in 1891 and built sprawling factories, employee housing, cultural institutions, and even a soccer stadium. Three bombings during World War II destroyed much of Eindhoven's original architecture. Then came the bombshell of the 1980s: Philips started shipping work overseas and in 1997 moved its headquarters to Amsterdam.

Since the exodus, Eindhoven, the Netherlands' fifthlargest city, with a population of about 220,000, has been thoughtfully reinventing itself as a global hub for technology

and design. The internationally respected design academy has graduated thousands of designers in several fields and in 2002 was instrumental in debuting Dutch Design Week, an annual showcase for thousands of designers that now draws more than 250,000 visitors.

Perhaps the most telling testament to the city's progress is the number of academy graduates staying put, young creatives such as Maarten Kolk and Guus Kusters, class of 2006, whose work can be seen in items ranging from porcelain tableware to pressed vegetable plants.

"We thought we'd leave immediately, probably for Amsterdam, but there were new opportunities, cheap space to rent, and Dutch Design Week was growing," says Kusters.

Their studio is in the Klokgebouw (Clock Building), where Philips once processed Philite (a synthetic plastic similar to Bakelite).

"Others before us have stayed, like Piet Hein Eek and Kiki van Eijk, but I think we're part of the first generation of graduates to collectively stay because we wanted to be here. Before, Eindhoven felt more like a working town, but now there's a lot more in the creative field."

Strijp S

The best one-stop shopping destination is in the development that exemplifies Eindhoven's dramatic do-over – Strijp S (pronounced "Stripe S"). Still a work in progress, the 67 acres that once housed the bulk of Philips'





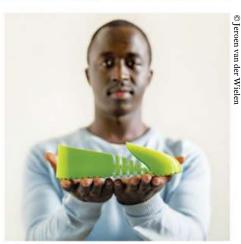




PASTRYCLUB

This spacious shop (above), run by Jurgen Koens and Richard van Gent, offers sweets made from sustainably sourced ingredients.

AGE OF WONDERLAND This Dutch Design Week project focuses on innovative solutions to complex social issues. In 2014, Kenyan engineer Roy Ombatti presented a 3D-printed shoe made of waste plastic, to fit people with a foot disfigurement.



workspaces and factories now boast shops, offices, loft apartments, restaurants, and a budget hotel, with most spaces styled in extreme industrial chic.

Yksi Store, housed at Strijp S, is an offshoot of the design firm of the same name. Here you'll find work from emerging to established designers, such as waste-paper pulp bowls from Jo Meesters and graduated-tint glassware designed by Scholten & Baijings for the Danish brand Hay.

Just up the street are Urban Shopper – a multi-room space with single-proprietor kiosks selling everything from handprinted T-shirts to design furniture - and Out of the Blue, a clothing, home goods, and furniture store emphasizing Dutch designers.

Around the corner, the everchanging nonprofit gallery space Mu explores a wide range of art and design. A big draw was an installation by We Make Carpets, a Dutch trio that creates stunning rectangular floor coverings assembled with unexpected materials, from colored sponges to uncooked pasta.

furnishings, such as his

Skin collection.

Strijp S also houses the monthly FeelGood Market, where artisans, gourmet food purveyors, and musicians gather.

Strijp R/Piet Hein Eek

Piet Hein Eek, a design academy graduate who first gained fame for his colorful furniture made of scrap wood, moved his design and production facilities in 2010 to the area known as Strip R, a cluster of red-brick buildings once housing Philips'

ceramics factory. Eek added a showroom and retail store (selling his and others' designs), along with a cheerful restaurant decked out in his furnishings and lighting. Through the showroom's enormous windows, you can see designers and makers at work, while upstairs gallery space is reserved for emerging designers.

Inner City

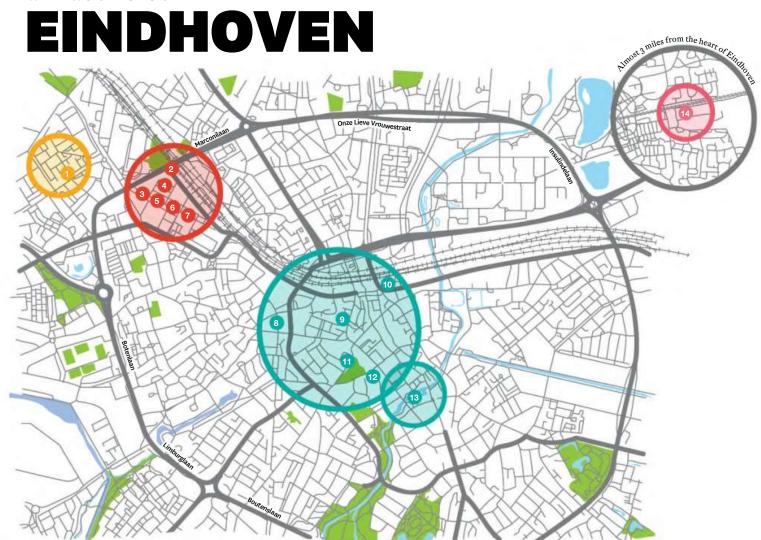
In the nearby neighborhood of Philipsdorp, where company employees once lived, the small but ambitious Nasty Alice Gallery shows a mix of painting, photography, and ceramics, most of which are spotted during Dutch Design Week.

Eindhoven's only art museum is the Van Abbemuseum, which highlights modern and

contemporary art in a stylish building beautifully situated along the Dommel River. During Dutch Design Week, the museum organizes designthemed programs. This year's, "Thing Nothing" (Oct. 17 -Nov. 15), examines the relationship between design and craft.

A few other downtown spots carry local designs. One recent arrival is the This Is Eindhoven Brandstore, a shop run by VVV, the city visitors' bureau. Conveniently located just outside the central train station, it sports a "made in Eindhoven" wall with items for sale.

On the lively shopping street Kleine Berg is You Are Here, a hip boutique run by Ellen Albers, who changes the inventory every half year.



1. PIET HEIN EEK

Halvemaanstraat 30 pietheineek.nl

2. KLOKGEBOUW, FEELGOOD MARKET

klokgebouw.nl feelgoodmarket.nl

3. URBAN SHOPPER

Torenallee 60-02 urbanshopper.nl

4. PASTRYCLUB

Ketelhuisplein 7-9 pastryclub.nl

5. MU

Torenallee 40-06 mu.nl

6. OUT OF THE BLUE

Torenallee 40-10 shopoutoftheblue.com

7. YKSI STORE

Torenallee 22-04 yksi.nl

8. NASTY ALICE GALLERY

Sint Antoniusstraat 10 galerienastyalice.nl

9. DESIGN ACADEMY EINDHOVEN

Emmasingel 14 www.designacademy.nl

10. THIS IS EINDHOVEN BRANDSTORE

Stationsplein 17 thisiseindhoven.nl

11. YOU ARE HERE

Kleine Berg 32A youarehere.nl

12. KAZERNE

Paradijslaan 2-8 www.kazerne.com

13. VAN ABBEMUSEUM

Bilderdijklaan 10 vanabbemuseum.nl

14. SECTIE C

Daalakkersweg 4 sectie-c.nl



PHILIPS MUSEUM

This museum chronicles how a small manufacturer of incandescent bulbs became an international powerhouse known for innovation, such as the invention of the compact disc.

VAN ABBEMUSEUM

Named in honor of local cigar manufacturer and art collector Henri van Abbe, the Van Abbemuseum (right) maintains a picturesque perch on the east bank of the Dommel River and is a draw during Dutch Design Week.







THIS IS EINDHOVEN BRANDSTORE
Run by the Eindhoven visitors' bureau, the
Brandstore is a tourism info hub as well as a retail destination for
Eindhoven-made goods.





FEELGOOD MARKET The monthly FeelGood Market showcases regional artists, designers, musicians, and artisan food vendors, such as De Streekbakker (top).



YOU ARE HERE
This boutique offers
a fresh selection of art
and fashion, from international brands such
as Alexander Wang
to local talent such as
Jo Meesters.

KAZERNE
A former military barracks, Kazerne includes a design lab, galleries, and a centrally located restaurant that's becoming a hotspot.

"I'm always looking for new designers," Albers says, pointing out industrial-flavored hanging lights of reclaimed glass, designed by Sander Wassink and Ma'ayan Pesach.

One of downtown's coolest destinations is newcomer Kazerne, an ambitious project from academy graduate Annemoon Geurts and her partner Koen Rijnbeek. The duo transformed former military barracks into a sophisticated design/art showcase, with a restaurant situated in the middle and a shop filled with wares from Dutch designers, many of them local. Lodging is planned for next year.

Another creative destination in the works is NRE, a 5-acre

industrial area used in the 1900s to process fuel. The city is selling its buildings to buyers willing to transform them into shops, cafes, creative workspaces, and residences.

Sectie C

Just east of downtown, Sectie C (Section C) is a 6-acre space that was once used for equipment manufacturers. It recently was turned into studios for creative workers – more than 170 and counting – including ceramics designer Elke van den Berg, as well as Nacho Carbonell, internationally known for his fantastical free-form furnishings. In the next year, the owners plan to add living and

gallery space, restaurants, and retail.

All Over Town

What started in Eindhoven as a daylong event is now the nineday Dutch Design Week (this year Oct. 17 - 25), featuring exhibitions, lectures, and pop-up shops and restaurants at dozens of locations around the city, with free transportation offered in Volvos topped with objets d'art. Also during the week, many Eindhoven-based studios open their doors to the public. A popular destination is the academy's graduation show, which last year displayed some 150 social, industrial, or functional projects ranging from a play mat for visually

impaired babies to vessels made of microbes, with students often on hand to discuss their designs.

"At Design Week, you'll find finished and experimental projects," says Guus Kusters. He and his partner serve as art directors for a large exhibition in the Klokgebouw, selecting participants and designing the venue.

Comparing the event to the more famous Milan Design Week, Kusters says, "People like to say that the paint is still wet here, and then you see the more polished version in Milan. In Eindhoven, you get an insiders' view."

+

Diane Daniel is a writer based in Florida and the Netherlands.

Who's Afraid of Amateurs?

Why scholars – and all of us – should pay more attention to the work of non-professional artists.

INTERVIEW WITH Cynthia Fowler by Monica Moses



SK SOMEONE

on the street about craft, and you're apt to hear about yarn and glue guns, tie-dye and rubber stamps. This does not warm the hearts of professional craft artists and those of us who admire them. We tend to see a sharp distinction between the artists celebrated in this magazine and your average knitter or woodworker. We want the world to know there's a whole other class of craft artist - not only highly skilled, but innovative and single-minded – that makes remarkable work in glass, clay, metal, fiber, and wood, among other mediums. Because we respect this professional artist so much, we may be wary of amateurs. We want people to know there's a difference.

This impulse to distinguish between serious craft artists and their more casual counterparts is mirrored in the scholarly community. "The reality is that much craft scholarship, at least by art and craft historians, has focused on professional craftspeople," says Cynthia Fowler, art historian and chair of the art department at Emmanuel

College in Boston, whose research increasingly focuses on hobbyists and hobbyist practices. Scholars, Fowler points out, can be wary of amateurs, too.

This preference for the professional would make perfect sense if the boundary between amateur and professional were easy to discern and maintain. But it's not. At what point does a backyard batiker become a professional? Is the threshold a matter of schooling? Making money? Time invested? There are acclaimed craft professionals who never went to art school. And there are artists with advanced degrees who can't make a living. On top of that, there are part-time, self-taught artists who do extraordinary work. Suddenly, the categories become blurry.

It's possible to identify differences between amateurs and professionals. But they may be subtle differences of degree rather than kind. After all, every professional starts as an amateur. The journey of a thousand miles begins with a single step.

We consulted Fowler, who, with Susan Richmond of Georgia State University, is presenting "Amateur/ Professional: Reconsidering the Craft Divide" in October at the Southeastern College Art Conference. We asked her what makes a professional and why that seems such a thorny question.

In terms of how we observers tend to view craft artists, you're either a professional, to be taken seriously, or you're an amateur, and never the twain shall meet. It's a professional/amateur binary, rather than a continuum. Is that your experience?

My own experience with the craft divide comes from my research on American artists experimenting with craft in the first half of the 20th century. The artists I have studied considered their experiments in craft, in which they were untrained, to be essential to their development as artists. Some of them ultimately gave up their painting practices and dedicated themselves

Not a tidy fit

Georgiana Brown Harbeson represents how hard it can be to distinguish between professional and amateur, artist and craftsperson. She learned embroidery at age 7 at a convent school in Quebec. Trained as a painter, in the 1920s and '30s she developed crewel and needlepoint designs for women's magazines and was commissioned by the National Cathedral in Washington, DC, among other churches, to design cushions and kneelers. Her training in her craft was minimal, yet works such as Minnehaha, right, are found in the collections of the James A. Michener Art Museum and the Art Institute of Chicago.



exclusively to craft production. An example is Georgiana Brown Harbeson, who was trained as a painter but began making embroideries beginning in the early 1920s. She argued extensively throughout her career that embroidery should be viewed as art. She was more successful selling her embroideries than her paintings, so turned to making and designing embroideries exclusively.

Such artists who were not trained in craft might be considered hobbyists. But their art training resulted in their craft production being viewed as professional work. To your point that professional craftspeople and hobbyists form two distinctive groups: The question of training is central. What kind of training makes one a professional? Is it academic training at an art school? And at what point has a hobbyist, a self-taught crafter, developed enough in his or her craft to be viewed as a professional? Historically, these questions have been answered in different ways at different times.

Do you think the professional/ amateur boundary should be less rigid?

I'm not arguing that it should be less rigid. But I am raising questions about how this boundary operates to either include or marginalize certain groups of people from contributing to our understanding of the history of craft. The reality is that much craft scholarship, at least by art and craft historians, has focused on professional craftspeople. This is starting to change. Scholarly research on hobbyist craft will open us up to new perspectives on craft production as a whole.

The tendency to discount hobbyists is mirrored in the studio craft world at large. You don't The boundary between amateur and professional marginalizes amateurs – to everyone's detriment.

see this as much in the fine art world. I don't think a weekend watercolorist is necessarily disconcerting to an acclaimed fine artist, but many in the fine craft world are leery of being lumped with Martha Stewart and scrapbooking. Why do you think that is?

I think this is because of the precarious position that craft has held historically in relation to [fine] art. Your question brings to mind the fiber arts movement of the 1970s. Fiber artists wanted their work to be evaluated in the same way that painting and sculpture were – as art. To ensure this, they could be quick to disassociate themselves from the long tradition of work in textiles by women untrained as artists.

What would the craft world look like if the boundary were less rigid?

For me, it's not about blurring the boundary between professional and hobbyist craft so much as developing an understanding, both historically and critically, for both categories of craft.

That being said, we do need to consider what interests are served by maintaining a highly regulated boundary between the two categories – art-market interests, for one. And consider the ways in which women and artists of color have been excluded from recognition in

the art world due to institutional biases that have prevented their full participation. Those same institutional biases are at work in restrictive definitions of art that position it as more valuable than craft. With a less regulated boundary, craftspeople who start out as hobbyists might be more easily recognized as professional when they develop their practices. And we can't forget that several key contemporary artists - Tracey Emin and the late Mike Kelley are two examples - have appropriated hobbyist craft as a mode of artistic expression.

Do you think that people in the studio craft world would be unsettled if the boundary were blurred? If so, why?

I hope not. Why would they out of fear that their status might be undermined? I respect those fears, considering the historical conditions that have undermined an appreciation for craft. But I hope that they can be assuaged by more serious analysis of the craft tradition. Hobbyists and studio craftspeople share an interest in an important form of creative expression. They share a love of materials and the possibility of exploring their full creative potential. That they engage in creative expression in different ways should not undervalue one group or the other.

In current ways of thinking about craft amateurs and professionals, what constitutes a professional? Many acclaimed craft artists (e.g., Lino Tagliapietra, often called the world's greatest glassblower) don't have BFAs or MFAs. So is professionalism a matter of being able to make a living as an artist rather than having a certain type of training?

I think it's a matter of the types of dialogues a person might

engage in their craft. Some selftaught artists have developed a craft practice that affords them a good living, while many professional craftspeople can barely get by selling their work. Craftspeople who achieve the status of Tagliapietra do so in part because they engage questions in their work that interest the world of art and of craft.

I'd suggest that hobbyists are engaging different questions, but these questions are equally interesting, and this is just beginning to be recognized by scholars. I'm thinking of embroidery hobbyists who add familial symbols, like a favorite chair or the family pet, to a standardized pattern they have purchased. Hobbyists may also be more engaged in local trends than global ones when making their work. Their creative community might consist of neighbors and friends rather than less personally connected participants in an international biennial, for example.

Hobbyists can often engage questions of interest to the art and craft world as well, but this, too, has yet to be fully explored by scholars.

If amateur/professional is not a fruitful way to describe the distinction, what would be? Beginner/advanced?

Rather than coming up with another binary, I think the goal is to consider these categories historically and how they operate to create hierarchies. All makers start at some beginning in their practice and develop or advance over time. Most important is to examine all types of craft production with consideration of points of convergence and departure, without making value judgments about which type of craft is more significant than the other.

secollegeart.org/conference

AMERICAN CRAFT MARKETPLACE



Craft Fair of the Southern Highlands

October 15 - 18 downtown Asheville, NC's US Cellular Center showcases the works of 200 Southern Highland Craft Guild juried members. Call 828-298-7928. (work shown: Jim Sams) www.craftguild.org



innerSpirit Rattles

Combining sound, and motion with a palmful of art to rattle your worries away, or keep your papers from blowing astray. Gift boxed with storycard. Designed by NICHE Award winner.

www.innerSpiritRattles.com



7 Schatz

Wonder-Certified. Handmade in California. Shop our beautifully finished ceramic collection for tabletop, decor, lighting, outdoor and one of a kind objects. Featured here is our JS 157 Stoneware Tableware Collection.

Toll-free (866) 344-5267 www.jschatz.com



Two Fall Shows

Sept. 18-20 Hart Park, Wauwatosa, WI Nov. 6-8 Pawtucket Armory, Pawtucket, RI All details on our website & daily postings on Facebook. Sign up today: VIP Half Price Admission Via mail/email.

www.FineFurnishingsShows.com



41st Annual Pottery Show and Sale

Thousands of one of a kind works by nationally recognized potters. December 4, 5, 6
Art School at Old Church
561 Piermont Road, Demarest, NJ
www.oldchurchpotteryshow.org
(201)767-7160



Gallery For Sale - Owner Retiring

Largest American Crafts Gallery in the U.S.

www.bigsurlandmark.com



Tschetter Studio

Tschetter Studio's "Sunflower Collection" made from 14kt white, 18kt and 22k yellow golds, oxidized silver. The Earrings have approximately 0.30tcw of rosecut black diamonds and round brilliant-cut white diamonds. Limited Edition

See more of her work at:

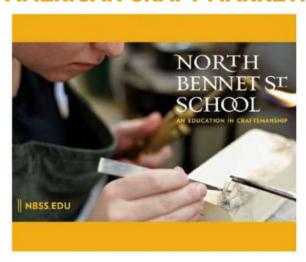
www.tschetterstudio.com

Inquiries:

info@tschetterstudio.com

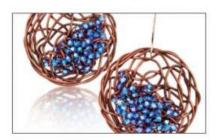
The American Craft Marketplace showcases artwork, galleries, events, products and services. To place a Marketplace ad, please contact Joanne Smith | 612-206-3122 | jsmith@craftcouncil.org

AMERICAN CRAFT MARKETPLACE



North Bennet Street School

Learn the time-honored skill and values of fine craftsmanship through hands-on training in full-time programs and continuing-education workshops in bookbinding, carpentry, cabinet and furniture making, jewelry making, locksmithing and security technology, piano technology, preservation carpentry and violin making. The master faculty and inspiring community encourage individual growth and technical mastery. Located in a new, state-of-the-art facility in Boston's historic North End.



Ree Gallagher

Combining a love of material and its color possibilities, each piece is intricately woven of aluminum and embellished into lightweight, eye-catching designs.

Shop the collection:

www.reegallagher.com

Inquiries:

info@reegallagher.com



Vessels of Merriment

In celebration of American Craft Week (October 2 - 11), Grovewood Gallery presents an intoxicating exhibition of handcrafted drinking vessels by 25 artists from around the country. Opening Reception: October 3 (3 – 6pm). On view through December 31, 2015. Sponsored by Metro Wines and Noble Cider.

Asheville, NC (828) 253.7651 www.grovewood.com



Lori Katz

Modular groupings of ceramic wall pieces Grouping size limited only by site wall dimensions Possible to "add on" or reconfigure Residential, corporate, commercial Custom square sizes available. LoriKatz.com

Lori@LoriKatz.com 703-475-1640

Artwork Snown: Snooters by Erik Haagensen

Image: Bateaux Earrings - sterling silver, turquoise & citrine

Sarah C Chapman

Hand-fabricated metal jewelry aesthetically merging the industrial and natural worlds with an emphasis on functionality. Inspired by architecture and made in the Northeast Minneapolis Arts District using recycled conflict-free gold and sterling silver.

www.chapmanmetals.com sarah@chapmanmetals.com



Sugar and creamer by Liz Rodriguez

Guilford Art Center

Guilford Art Center is accepting applications for Craft Expo 2016, its 59th juried exhibition of fine contemporary craft. Deadline is January 10, 2016. Event date: July 15-17, 2016.

See zapplication.org

AMERICAN CRAFT MARKETPLACE



Aleksandra Vali

Feelings carved into metal

Aesthetic philosophy... Perpetual exploration of the rhythm and interplay of dynamic forms.

Complexity of edges, textures and mixed materials.

Award-winning wearable sculptures. The power of nature itself. Pure and Passionate.

art@aleksandravali.com www.AleksandraVali.com (630) 978-2244



Rona Fisher Jewelry Designs

Primal elegance in precious metals. Organic with an urban edge. Inspired, sophisticated, never ordinary. Live life uniquely. Experience us at www.ronafisher.com

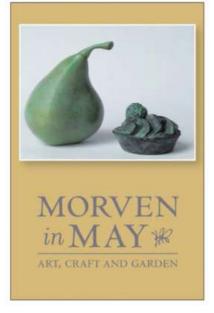


Pauletta Brooks Wearable Art

Unique, handcrafted jewelry by artist, Pauletta Brooks. Eyecatching manifestations from a mysterious world of beauty and fantasy. Sculptural, organic, bold 'signature' pieces employing semiprecious minerals and sculpted resin mesh. Available for sale or custom order.

Inquiries:

PaulettaBrooks@gmail.com



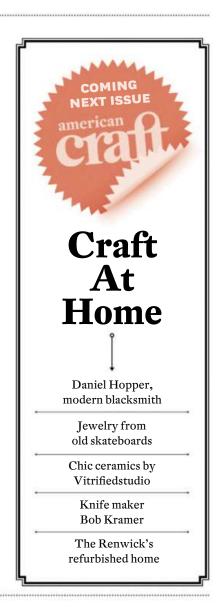
Morven Museum & Garden

2016 Call for Artists

Morven Museum & Garden in Princeton, NJ seeks applications for its 5th annual fine craft show and sale, May 6-8, 2016. Jurors: Mira Nakashima, Creative Director, Nakashima Woodworking Judy Pote, Past Chair, Philadelphia Museum of Art Craft Show Deadline: Oct. 31, 2015 Application and show prospectus: Juried Art Services

www.morven.org

Photo credit: Laura Baring-Gould, 2015



GET BETTER WITH THE BEST

Explore Peters Valley School of Craft in 2016



Blacksmithing Ceramics Fine Metals

Fiber Arts

Glass

Photography

Special Topics

Woodworking

Online Registration Opens December 10th

We provide an inspiring natural setting, intensive instruction and the right tools in a supportive environment to immerse oneself in making things by hand.





Classified

Classified advertising is \$3.95 per word, minimum 20 words. Name and address count as words. Example: "A.B. Smith" is three words. Full payment must accompany order, mailed to *American Craft*, 1224 Marshall Street NE, Suite 200, Minneapolis, MN 55413. Or contact Joanne Smith at jsmith@craftcouncil.org when placing classified ads using credit card payment. Deadlines: September 25 for the December 2015/January 2016 issue; December 1 for the February/March 2016 issue.

BOOK AND DVD

"UNLOCKING THE SECRETS OF THE RIBBON TORC" BOOK AND DVD by: Brian Clarke How Ribbon Torcs were made in Antiquity.
www.ribbontorc.com

Ad Index

American Craft Council2, 20, 89
Artful HomeCover 2
Artrider Productions103
Belle Brooke Designs9
Blue Line Arts4
Charlotte Contemporary33
Corning Museum of Glass 4
Cowan's Auctions21
Craft NOW Philadelphia35
David PatchenCover 4
Gravers Lane Gallery Cover 3
Houston Center for
Contemporary Craft43
James A. Michener
Art Museum25
James Renwick Alliance29
Jewelers Who Think
Outside the Box 16 – 17
Judith Neugebauer 9
L'Attitude Gallery Cover 3
Marketplace99 – 101
Max's 7
Memorial Art Gallery
Michele Tuegel
Contemporary Cover 3

Morgan Contemporary
Glass Gallery29
Museum of Fine Arts, Boston 3
Myra Burg 7
Paradise City Arts31
Penland Gallery 4
Penland School of Crafts102
Peters Valley School of Craft 102
Philadelphia Museum of Art31
Pilchuck Glass School 102
Rago Arts and
Auction Center
Rhode Island School
of Design 28
Rosario Garcia Designs
Schantz Galleries13
Schiffer Publishing29
Society of North American
Goldsmiths43
The Grand Hand Gallery Cover 3
Virginia Commonwealth
University27
Weyrich Gallery/The Rare
Vision Art Galerie Cover 3
White Bird Gallery Cover 3
= = 5 5



PENLAND SCHOOL OF CRAFTS Helping people live creative lives www.penland.org · 828.765.2359

AMERICAN CRAFT COUNCIL

The American Craft Council is a national, nonprofit public educational organization that traces its inception to 1941. Founded by Aileen Osborn Webb, the mission of the Council is to champion and promote the understanding and appreciation of contemporary American craft. Programs include the bimonthly magazine American Craft, annual juried shows presenting artists and their work, the American Craft Council Awards honoring excellence, a specialized library, conferences, workshops, and seminars.

1224 Marshall St. NE, Suite 200, Minneapolis, MN 55413 Phone (612) 206-3100; (800) 836-3470 Fax (612) 355-2330 council@craftcouncil.org www.craftcouncil.org

Membership Services: (888) 313-5527

Magazine: letters@craftcouncil.org, www.americancraftmag.org Library: library@craftcouncil.org 10 a.m.-5 p.m. Monday-Friday Shows: shows@craftcouncil.org (800) 836-3470

A Funding Source

This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund.

Board of Trustees

Stuart Kestenbaum, Chair Deer Isle, ME

,		
Barbara Berlin	Ayumi Horie	Bruce W. Pepich
Potomac, MD	Auburn, ME	Racine, WI
Kevin Buchi	Michael Lamar	Sylvia Peters
Malvern, PA	Providence, RI	Knoxville, TN
Sonya Clark	Stoney Lamar	Judy C. Pote
Richmond, VA	Saluda, NC	Philadelphia, PA
Chuck Duddingston Minneapolis, MN	Lorne Lassiter Charlotte, NC	Sidney Rosoff, Honorary trustee and counsel, New York, NY
Robert Duncan	Kathryn LeBaron	Josh Simpson
Lincoln, NE	Lincoln, NE	Shelburne Falls, MA
Libba Evans	Wendy Maruyama	Thomas Turner
Winston-Salem, NC	San Diego, CA	Kalamazoo, MI
Kelly Gage	Lydia Matthews	Damian Velasquez
Hamel, MN	Brooklyn, NY	Albuquerque, NM
Miguel Gómez-Ibáñez Boston, MA	Marlin Miller Reading, PA	Barbara Waldman
James Hackney Jr. New Haven, CT	Alexandra Moses Wellesley, MA	San Francisco, CA Namita Gupta Wiggers Portland, OR
Charlotte Herrera	Gabriel Ofiesh	Patricia A. Young
Webster, NY	Charlottesville, VA	Silver Spring, MD

American Craft Council Staff Leadership Team

Christopher H. Amundsen Executive Director camundsen@craftcouncil.org

Gregory E. Allen Director of Finance and Administration gallen@craftcouncil.org Pamela Diamond Director of Marketing and Communications pdiamond@craftcouncil.org

Perry A. Price

Monica Moses

American Craft

Editor in Chief,

Elissa Chaffee Director of Development echaffee@craftcouncil.org Melanie Little Director of Shows mlittle@craftcouncil.org

Director of Education pprice@craftcouncil.org

mmoses@craftcouncil.org





Universal Appeal

A DROP OF FRESH RAIN, SLIDing down a leaf and falling to the grass below, can mesmerize a young child. A knowing adult can explain how the molecular structure of the water magnifies the leaf's surface, allowing a glimpse of its intricate design.

Ezra Satok-Wolman's I Am Hydrogen aspires to all of it – the child's awe, the adult's discerning gaze, and nature's perfect design.

With its disciplined symmetry, the piece not only carries visual power but also heaps of

scientific and philosophical reflection. The torus (doughnut) form symbolizes both infinity and emptiness, the Toronto-area artist explains; there's a continuous ring and a vortex. "Blood vessels, galaxies, and the Earth's geomagnetic field take on the torus form," he notes.

The phyllotaxis pattern woven atop the torus is seen in flowers and various plants, he says; "it's nature's formula for arranging matter in the most efficient way possible."

I Am Hydrogen lies somewhere between discovery and creation, as Satok-Wolman plays both explorer and designer, looking not only to nature and science, but also to complex mathematics. He knows the viewer may not appreciate the calculations behind the piece. No matter.

"My hope is that my audience recognizes the beauty of the math, the order, and the systems," he says, "whether they understand the numbers or not."

CØNTEMPØRARY

sandblasted LEGO and black diamond.





"C Sharp" by Karen Simmons at Weyrich Gallery/The Rare Vision Art Galerie. Cast handmade paper vessel. 9" X II" X I8"



2015. Rings: Rubber,

24k gold, semiprecious stones.

Andrea Leila Denecke at The Grand Hand Gallery. Ceramic.

GRAVERS LANE GALLERY

8405 Germantown Ave. Philadelphia, PA 19118 (Historic Chestnut Hill) (215) 247-1603 www.graverslanegallery.com

L'ATTITUDE GALLERY

2II Newbury St. Boston, MA 02II6 (6I7) 927-4400 www.lattitudegallery.com

MICHELE TUEGEL CONTEMPORARY

320 Central Ave. St. Petersburg, FL 3370I (727) 823-II00 www.mtcontempo.com

THE GRAND HAND GALLERY

619 Grand Ave. St. Paul, MN 55102 (651) 312-1122 www.thegrandhand.com

WEYRICH GALLERY THE RARE VISION ART GALERIE

2935-D Louisiana NE Albuquerque, NM 87IIO (505) 883-74IO www.weyrichgallery.com

WHITE BIRD GALLERY

25I N. Hemlock St. Cannon Beach, OR 97IIO (503) 436-268I www.whitebirdgallery.com

David Patchen



Bloom Blown and hot-sculpted glass; murrine 23" x 18" x 10"

